

THE CANADIAN FILM DIGEST

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PRODUCTION IN CANADA TODAY: A Mari Usque Ad Mare

During the time that Darrin McGavin was filming in the Maritimes, Potterton Productions was finishing *The Rainbow Boys* in British Columbia. At that moment at least twenty feature productions were premiering, almost complete, or just started. It was late 1972, and the country's motto was beginning to be solidly felt in the film industry: A mari usque ad mare, from sea to sea.

It was only a year ago that filmmakers were crying the blues. After a strong start with several successes and even a few moneymakers, the Canadian feature film scene was desolate. Where were the directors, writers, actors? Where were the foreign productions to be filmed in Canada?

The Canadian Film Development Corporation had allotted all of its money and was between grants, many films had just been completed and new properties were being sought.

It was a time of consolidation, really. A big surge had taken place in feature production and the results were on view at the Canadian Film Awards in October. Or most of them anyway. Warner Brothers refused to enter *A Fan's Notes*, and *Another Smith For Paradise* was withheld because an adverse criticism had been written by one of the jurors. John Bassett entered *Face Off* only to honour his people who had worked on it.

But on the whole a greater number of features, both English and French, were on view, and the quality was distinctly higher.

The industry had actually reached a point of some strength. But new projects were needed to harden the gains won to that time.

Almost overnight the projects appeared. *The Rainbow Boys* was begun in B.C. Don Shebib announced a new film, *Get Back*, and it was the first Canadian film to receive investment from a bank.

Saskatchewan became a location as *Last of the Big Guns* and *Alien Thunder* started shooting. David Acomba shot *Slipstream* in Alberta.

Toronto was so active that Columbia Pictures tried to book Toronto International Film Studios and was turned away; it had two stages, each solidly occupied by a film. Twentieth Century-Fox was filming *The Paper Chase* on one stage, and on the other *The Neptune Factor* was doing its studio work, fresh from location shooting in Halifax and the Bahamas.

In rural Ontario George Kazcendar completed *U Turn* after four other projects had fallen through in previous years.

Montreal saw *The Pyx* with Christopher Plummer and Karen Black, and Darrin McGavin filmed his thriller in the Maritimes.

French Canada was always busy, but even now more activity was being forecast. Onyx

Films began *Alien Thunder*, its first English language feature. Claude Jutra finished *Kamouraska*, and Les Filmes Mutuelles announced plans for no less than seven new features.

All in all the situation looks happier. 1973 promises even better, so that in spite of union problems, distribution problems, and plain old money problems, the Canadian film scene seems healthy indeed.

P.S. If your film was not mentioned here, the only reason was space. Or perhaps we haven't heard about it? Let us know.

For more stories on current feature production, see pages nine to thirteen in this month's issue. Toronto and part of the West are featured. Next month we look at Vancouver, the East, and Montreal.

CFDC ANNUAL REPORT TABLED IN COMMONS

The Fourth Annual Report of the Canadian Film Development Corporation for the year ended March 31, 1972 was tabled in the House of Commons January 4th. Gratien Gelin, Chairman of the CFDC, included in the report the following highlights.

The total investment in Canadian feature films assisted by the CFDC since 1968 increased from \$12 million to \$17.7 million in the past year. The Corporation's own investment in these films increased in 1971-72 by \$2.7 million, totalling \$6.7 million dollars or approximately thirty-eight per cent of the total investment since 1968.

Of the \$17.7 million invested in feature films made between 1968 and 1972, \$4.2 million was spent in Canadian laboratories and technical services, and \$4 million was paid to film makers and other creative contributors to the industry. This film making actively created 1574 engagements for actors and actresses and 791 jobs for technicians.

Since the inception of the Corporation, eighty-three Canadian films have been produced or completed, forty-one originally produced in French and forty-two in English.

Nineteen feature films were backed or assisted by the CFDC in the past year, bringing the total to sixty-four in a four year period. Of the sixty-four films, thirty-four are in distribution and represent a total Corporation investment of \$3,384,000. The cumulative return so far on these films has been \$600,000 with three of the films recapturing their full production costs and reaching profit positions. They are *L'Initiation*, *Deux Femmes en Or*, and *Goin' Down The Road*.

Regarding distributor involvement, nine Canadian distribution companies invested in Canadian feature films. Cine Art Distributing Company Ltd. participated in *Tiens-Toi Bien Après les Outils à Papa*, and Alliance Film Distribution Ltd. invested in *Face-Off*. Other distributors involved financially in Canadian films this past year included Film Mutual in *Fleure Bleue*, Phoenix Films Inc. in *Rip-Off* and Faroun in *Les Smattes*. Astral Films Inc., Glen Warren Productions Ltd., Prima Film Inc., and Gendon Films Ltd. were other investors mentioned.

Among the major exhibitors, only Famous Players has become involved financially in a production of a Canadian film. No films were mentioned in particular, but a total of fifteen films have received Famous Players backing.

Gelin summarizes in his report: "With theatre attendance dropping steadily, and the cinema becoming less and less of a form of

mass entertainment, the future development of the Canadian feature film industry requires great vigour, determination, and flexibility to turn to alternative markets for their products. Feature films form the bulk of prime-time television programming and the potential of cable television as a medium for feature films is of great interest. In the opinion of the CFDC, Canadian producers must look more towards television if they are to prosper.

"The provincial governments which have jurisdiction in the field of motion picture theatres should take a more active part in encouraging the development of Canadian feature films by reinvesting all or part of the taxes they take on Canadian films at the box office in local film productions."

INSIDE THIS ISSUE

Departments	
Market Report	2
Canadian Box Office Statistics	14
Dollars and Sense	4
Domestic Notes	3
International Scenes	15
Editorial	4
Pre-View	5
Classified	15
Casting	15
Digest Movie Quiz No. 3	15
Letters to the Editor	4
Books on Film	14
Features	
First Artists Company	7
Special Report: Feature Production Part 1:	
Hindsight on 1973	8
David Acomba	11
Don Shebib	8
The Last Detail	12
The Paper Chase	9
Saskatchewan Report	10
Allan King	10



Don Shebib on the set of his latest effort, *Get Back*. Film is now being edited.

NFB Cancels Pictures

Sydney Newman, government film commissioner and head of the National Film Board, came under strong attack in late December for stopping work on a French-language documentary because it advocated the overthrow of our capitalist system.

Newman relented and allowed completion of the picture, reserving the right to permit distribution when he sees a final print.

The film in question was *Vingt-Quatre Heures ou Plus*, a documentary directed by Gilles Groulx, a former NFB employee from 1960-62, and was under contract to the NFB for this film.

Toronto-born Newman stated that the NFB has no right to promote the overthrow of our system. He admits that much is wrong with our society but emphasises that something is right too. "The film condemns capitalism and democracy and advocates their overthrow." Criticism is part of the Board's function, says Newman, but not this.

Groulx maintains that the film advocates democracy and condemns capitalism. Besides there should not be this kind of censorship.

Newman replied that the Board is an instrument of national unity.

Another film, Denys Arcand's *On Est au Coton*, a three hour study of the textile industry in Quebec, was also banned. It maintains that the industry is so artificially kept alive by tariffs and such that the workers are totally alienated. They don't want the Federal government, and the Quebec government is so incompetent that it has nothing to offer.

Pirate prints are being shown even though the film was banned. Arcand maintains that the banning occurred because of the distaste of the powerful textile industry for it. Newman denies this.

Reaction to the public knowledge of the banning became an outcry in the French press and much of the English press against Newman.

A meeting to protest the Board was held. The general feeling among Quebec filmmakers was that, as Arcand's other documentary about the 1970 election in Quebec maintains, nothing has changed since Duplessis.

CDN. CABLEVISION HOLDS BACK STOCK ISSUE

Dominion Securities of Toronto reports that a proposed secondary offering of shares of Famous Players has been postponed. The main reason given was a lack of interest on the part of institutional investors.

Dominion is the underwriter for the offering, and says that the shares will be offered again in about two months, but in a different form. The offering was too big, said Dominion. Canadian Cablesystems own 48.85 of Famous Players stock for a total of 3,506,724 shares.

The original asking price was \$8.25 per share — for a total value of \$29 million — but the institutional buyers considered it to be too high. The retail market, however, was eager.

The structure of the offering must be changed, said Dominion. Suggestions include putting the shares on the market for less than \$8.25, or appending warrants for the purchase of Canadian Cablesystems shares.

The shares were offered at 19.5 times 1972

profit of 42 cents a share or 15 times estimated profit of 55 cents a share for the twelve months ending June 30.

The main question is how to describe Famous Players. Is it an industrial or a real estate stock? Compared with real estate stocks, which trade at 30 times earnings, the Famous Players issue was priced correctly. But Famous does not deal solely in real estate. It's real estate operation is very large, but its main business is showing movies.

Paramount Pictures through its parent Gulf and Western now owns the remaining Famous stock. It had an option to buy all of the Cablesystems amount but turned it down, probably because of government displeasure over Foreign ownership to that extent.

W. Z. Estey, president of Cablesystems, says he is following the advice of his underwriters and waiting. He commented that he was considering cancelling the offering, but declined any further details.

MGM's Fab Four a Sure Fire Formula

Metro-Goldwyn-Mayer has discovered a formula to keep both their accountants and their exhibitors happy during slow periods. A package of four MGM giants is available for booking, with an ad campaign stressing the angle of four classics being shown in limited engagements.

The four films are *Gone With The Wind*, *Ryan's Daughter*, *Dr. Zhivago*, and *2001: A Space Odyssey*. The group is called the MGM Fabulous Four.

This is the third year of the operation, and each film continues to attract solid audiences with each showing. Usually they play during November-December and May-June. About twenty prints circulate throughout Canada.

The program is limited to North America.

Gone With The Wind had been released seven times before joining the group. The others were never really out of release. *Dr. Zhivago* premiered on Christmas 1966, *2001* followed in May 1968, and *Ryan's Daughter* followed in December 1970.

When James Aubrey and Douglas Netter took over MGM, they inherited what they felt to be bad product and no product. In order to generate revenue and satisfy exhibitors' clamourings for product, Netter conceived the idea of the Fabulous Four. As the company was re-organised from Robert O'Brien's reign, wherein every filmmaker had carte blanche, new methods of marketing were called for.

(O'Brien had let Kubrick so alone when he was making *2001* that a joke circulated. Kubrick never writes scripts, but makes up as he goes along. He gets so carried away with new visual exploits that people doubt whether he will ever finish the film. So during the filming of *2001*, it was said that the movie's title was really its release date)

The company never worries about over-exposure, because if receipts show a significant downward trend, the movies can simply be pulled. No such indication has occurred to date.

MARKET REPORT

ENTERTAINMENT STOCKS

STOCK	CLOSE Dec. 1	CLOSE Dec. 29	NET CHG.	HIGH FOR 72	LOW FOR 72
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TORONTO STOCK EXCHANGE

Baton	12½	12¾	+¼	13¼	7¾
Bushnell	7½	8½	+1	9¾	7
Canadian Cable Systems	19¾	18	-1¾	23¼	14½
CFCN	10	10½	+½	14½	9
CHUM B	12½	11¾	-¾	13	8
IWC Industries Ltd.	3.70	4	+.30	4.20	1.75
Maclean-Hunter Cable	18¾	18¾	+¾	19¼	8½
Premier Cable	19	18	-1	23	11¾
Q Broadcasting	57½	53½	-½	95½	5
Rank Organization	24½	23¼	-1¼	29¾	21¼
Selkirk A	12	12¼	+¼	14	9
Standard Broadcasting	13½	13½	-	17¼	12½
Western Broadcasting	145½	13¾	-7½	18¼	12

MONTREAL STOCK EXCHANGE

Astral	1.65	1.70	+.05	2.60	1.45
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VANCOUVER STOCK EXCHANGE

All Can A	2.20	2.00	-.20	5.50	1.00
All Can B	2.25	2.00	-.25	6.00	1.15

NEW YORK STOCK EXCHANGE

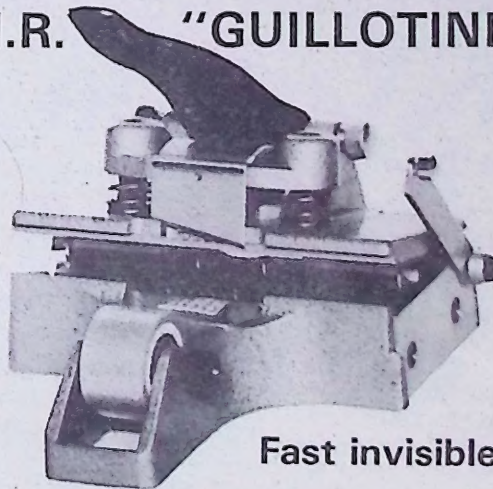
Columbia Pictures	105½	9½	-1½	147½	87½
Walt Disney	200½	236¾	+36¼	236¾	132¾
Gulf & Western	37½	34¼	-27½	44¾	28
Lowes	50½	46¾	-3¾	60½	43
MCA	30¾	34¾	+4	357½	23½
MGM	23½	227½	-5½	27½	16¾
Metromedia	32½	32½	+¾	39	27¼
National General	33½	32¾	-¾	34¾	21½
Transamerica	19½	17½	-2¾	23½	16¼
20th-Fox	11½	11½	-	17	85½
Warner Communications	39½	37	-2½	50¼	31¼

AMERICAN STOCK EXCHANGE

Allied Artists	45½	4	-5½	7½	2½
Cinerama	2	1¾	-¼	37½	2
Filmways	4	37½	-½	8	35½
General Cinema	347½	34½	-¾	55½	31½

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Domestic Notes

John Bassett's CFTO studios were the site of what may be a cheaper way to make movies. Budgets of twenty to forty per cent less are possible through a videotape system developed by Toronto's Image Transform. Financial reductions are obtained through time-saving, because the film can be edited in one-half the time. R. Lowry developed the process, but details are not available because patents have not been issued. Basically, though, the camera shoots over 600 lines instead of TV's usual 525. Thus, when blown up to 35 mm screen projection, the quality is equal to that of film; there is no grain, the major complaint to date.

Bassett is so confident that he has invested half the budget of the movie. Being made for TV and theatrical release, it is called *The Trigger* and stars Patrick O'Neal and Susan Tyrrel. It is being directed by Canadian George McCowan.

Eric Till's production of *La Guerre, Yes Sir* has fallen through. The CFDC refused funds because New York producer Lester Persky failed to come up with the required private financing in time. So the project has been postponed. Meanwhile Till is working on the *National Dream* for the CBC.

Fiddler on the Roof ended its hard-ticket run at Toronto's University Theatre with a gross of \$1,176,000 during its 57 week stay. The *Godfather* opened with its accustomed success at the Champlain Theatre in Montreal in a French version. The first week gross exceeded \$40,000 which broke the house record set by *Love Story*.

A phone call to our office by Cinepix pub and adv. Toronto head Orval Fruitman was frantic. He said "Stop the Presses" but he was too late to include in our box-office report on page fourteen. He said to add to the *Wedding in White* column a six week gross at the 700 seat Westmount Square of \$33,000. At one point last summer, no fewer than fourteen Montreal movie houses were showing Quebec-made movies.

Obituaries: NFB Film Director Julian Biggs died at his home in Montreal on December 4. He was 52 years old. Award-winner and former director of English Production at the NFB, he was recently honored as best director at the Canadian Film Awards for his portrait of Joey Smallwood, "A Little Fellow From Gambo". The Brock Theatre in Niagara-on-the-Lake, Ontario will be closed to accommodate the new home of the Canadian Mime Theatre. Reverting to its former legit status, its old name will also be restored: The Royal George. Murray Briskin, President of Deluxe Motion Picture Distributors, died in Montreal.

Genevieve Bujold will make a rare stage appearance when she narrates Leonard Bernstein's *Kaddish* at Toronto's Massey Hall later this winter. Bujold was supposedly a strong contender for the part of Daisy in Paramount's *The Great Gatsby*, but Mia Farrow got the part.

Irving Kott of Onyx Investments, Montreal, is helping to finance American Ely Landau's

series of movies of classic plays, called the American Film Theatre. Cinevision is reportedly putting \$3 million into the series.

June has been announced as the date for demolition of Odeon's flagship theatre, the Carlton in Toronto. Possibly there may be a closing party.

A law is currently being presented to the Quebec legislature which would greatly injure many small Canadian production companies, reports Terry Cake of Cinera Productions. It outlaws the use of animation in children's commercials. More about it next month.

On the 19-21 of January, *Direction Ontario* will be held at the O'Keefe Centre in Toronto. Initiated by the Canadian Conference of the Arts, it is one of four such meetings — the others in Halifax and Calgary and Quebec — scheduled early this year. The final result will be a confrontation with all levels of government in Ottawa in the Spring. No guest speakers are scheduled, only workshops, and anyone interested in any of the arts is welcome to come to discuss his financial and social status. Contact *Direction Ontario*, 49 Wellington St. East, Toronto 215.

Wolfe Cohen has been dismissed as CFDC rep in New York. Reason was that Canadian distributors are strong enough to plunge into world markets themselves. Ontario Films not being commercially distributed, if in 16mm are invited to be sent to *The Film Package*, Canadian Filmmakers' Distribution Centre, Room 209, 341 Bloor West, Toronto 5. Films will be screened and then purchased at cost. A distribution package will be created from those chosen.

The Canadian Motion Picture Distributors Association re-elected their officers at their recent annual meeting. MGM's Ron Emilio was voted President, Paramount's Frank Mancuso Vice-President and Fox's Vic Beattie Treasurer. Millard Roth remains executive director.

The Association of Motion Picture Producers and Laboratories of Canada is holding its Annual Convention in Toronto in April. This is its Silver Anniversary. Ideas for subject topics are requested by January 19th, and may be forwarded to Frank Young, AMPPLC, 55 York St., Toronto 1.

Norman (Bud) Barker is ad manager for Famous Players during the day. But at night he is a part of the Box 12 Association, which brings soup and coffee to firemen on duty. He must be available any time, day or night. The group was profiled in the *Canadian*, a national magazine Saturday newspaper supplement. Legendary Morris Appleby, manager of the Uptown Theatre complex in Toronto has become a grandfather again! His daughter gave birth to a girl. He calls himself the youngest grandfather in captivity.

The Neptune Factor was almost completed filming in Toronto, and a lavish dinner was held to honor everyone involved. Here follow some pictures.



Executive Producer David Perlmutter chats with CFDC executive Director Michael Spencer (centre) and guest.



Also present were actor Ben Gazarra (second from right), Executive Producer Harold Greenberg (centre) and Producer Sandy Howard (right).

'Poseiden' Producer Says Escapism Must Be First

"The film industry is fighting a competition for the attention of people who have to decide on spending money in many forms of leisure activity — from sporting events to live theatre. Unless a picture is so unusual, either by subject matter or how you mount it, it will not survive. The amount of effort to put a film together is so overwhelming that you have to do it with the biggest type of event you can stage."

Irwin Allen, producer (current project: *The Poseidon Adventure*), director and writer for both motion pictures and television — over seventy-three million dollars worth — has achieved distinction in his field principally through the exercise of an audacious, original and unfettered imagination.

Allen's list of cinematic explorations into the fantastic have included Jules Verne's *Five Weeks In A Balloon* and *Voyage To The Bottom Of The Sea*, which also became a successful television series. His other video creations have included *Lost In Space*, *The Time Tunnel* and *Land Of The Giants*.

Allen truly believes in the entertainment form with no messages. He leans towards escape motion pictures, "to take people away from a sense of reality and part of their daily routine". This philosophy has culminated in Allen's latest production, *The Poseidon Adventure*. It is the story of a huge one-time "Queen of the Seas," the S.S. Poseidon, now en route to the shipbuilder's yard. Struck by a monstrous wave, she capsizes and the remainder of the tale deals with the almost superhuman trek of a small group of surviving passengers to escape through the upturned hull.

Allen spent over three years on the production from acquisition of novel rights to

completion of the lab work. Eighteen months were devoted to the special effects part of the film.

"When deciding on a film," remarked Allen, "I try to find materials appealing to me, and from those materials I choose the film on which I will want to spend several years of my life, and one which will command backers and public acceptance. The latter is decided on expertise, intelligence and feeling."

Before commencing production Allen talks to numerous people, looks at similar films of recent release, and examines old film trends. "But in a film," said Allen, "you have no finished product to test market — that product will cost millions. It is a gut type of decision and you never know precisely what will be accepted."

Accordingly, Allen draws the analogy to the test marketing of a new brand of toothpaste where you might go to a small centre, market it by fancy packaging and hard-sell promotional advertising and if it fails there is relatively little expenditure or liability incurred. "In a film like *The Poseidon Adventure* you have to spend five million dollars for that test."

Regarding future projects, Allen has just formed a company with Gene Hackman to do the film *The Walter Syndrome*, also for Twentieth Century-Fox. Richard Neilly is writing the screenplay — his first, which leads Allen to his theory that, "what media you write for is unimportant. Form comes in a minute; content and style come over a lifetime."

Towards the end of the discussion, Allen's feelings on the state of the industry were expressed. "It is depressed. Unemployment is high and product is not in abundance. Unions and studios are trying to cause a great amount of product to be produced. But Hollywood is now being run as a business."

"The computers have invaded the studios and there is an element of cost consciousness. Today, there is a greater concern about return. Every picture is dissected twenty-eight times before a decision is made to go forward."

That evening Mr. Allen, together with Ernest Borgnine, one of the stars, attended a special public preview screening of *The Poseidon Adventure* at the Ontario Film Theatre. The audience's reaction to the film was overwhelmingly favourable. After the screening questions were invited from the audience.

The audience was fascinated with the special effects achievements in the film. They questioned Allen repeatedly as to the methods used to create such effects as the tidal wave, and the inversion of the ship, but Allen refused to reveal the methods. His reasons were simply that these are trade secrets and to divulge them to the public would take away the illusion of reality created in the picture.



Poseidon Adventure Producer Irwin Allen

TORONTO STAR CALLS FOR MORE CENSORSHIP

Canada's largest circulation daily paper, the *Toronto Star*, stated in a lead editorial on December 16th that more censorship is needed. With a circulation of 755,000, the *Star* is the highest circulated English-language newspaper in Canada.

The editorial was titled "Ontario film censors are too slack." It called for stricter controls, emphasising its concern over too much violence and sex in current movies.

Calling Ontario censorship minimal, the *Star* says that "the liberal expectation" of more honesty, art, sensitivity, and insight resulting from less control has not occurred. Instead "a deluge of tenth-rate works that blatantly exploit sex and violence for the sake of box office receipts" has resulted. Two critically acclaimed films, *The Godfather* and *A Clockwork Orange* were cited as examples in the latter case.

"For some, only editing is required. Others ... deserve to be banned outright," said the editorial. Admitting the possibility of errors in judgment, the *Star* said, "it is not beyond the capacity of intelligent, sophisticated men and women to draw" the necessary distinction between art and degradation.

Robert Neilson, Editorial Page Editor for the *Star*, said that the editorial was prompted by a recent Grand Jury Report calling for more censorship, and the *Star*'s own censorship of ads. One of the ads showed a snarling man laying a whip on a semi-naked girl. "It was a combination of all these things," said Neilson.

The *Star* creates its editorials in the following manner, explained Neilson. A group of six writers plus himself comprise the Editorial Board. Meetings are held and topics discussed. A viewpoint is agreed upon and the editorial is written.

Reader reaction to the editorial, as indicated by the letters to the editor that the *Star* has published since, have been against the *Star*'s

view. Pierre Berton was represented as a dissenter, as well as many others.

A meeting of lawyers, filmmakers, aldermen and media was held on December 29 at Toronto City Hall. The group calls itself the Emergency committee of enquiry into the Conditions of Film Censorship in Ontario.

OUR VIEW

The question of censorship has never really behaved the way people expected it to. Despite the liberalisation during the past few years, the fundamental question remained the same: What is acceptable?

Unfortunately, in the confusion between what is sex and what is morality, what language is acceptable in a locker room and not allowed on the screen, what kind of killing can be portrayed and what is offensive, we lose sight of the main point: what right does anyone, including the august and all-powerful *Toronto Star*, have in telling you or me what we can see and what we can't.

Forget the discrepancies between provinces. Forget the trends and general level of society-type standards. They are irrelevant.

In the end you and I must decide. We must have information, whether in the ads or outside the theatre. Then we can make our own decisions, using our intelligence.

The most offensive aspect of advocating censorship is the condescension of those who want it. When they say public guardians must be set up, they mean to say that the audience is a group of fools who can be led down the garden path.

It's time to start from scratch.



THE CANADIAN FILM DIGEST

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Editor: Stephen Chesley

Advertising Sales Director: Barry Silver

EDITORIAL: Xmas Release Patterns

A traditional part of the Christmas season is the performance of Handel's Messiah, with its oft-repeated Hallelujah chorus. It has become an annual part of the festivities, this emotional, lofty song, and it can usually be heard loudest in various film company offices throughout the land.

Exhibitors and distributors, though actively involved in show biz, are not given to extremes of demonstration. But after the shopping and low grosses, after Santa has come and gone, in fact on Christmas Day itself — what better time to receive gifts? — the fans line up around the block.

Everyone seems to be ecstatic: people love most of the movies, newspapers make huge amounts from ads for Holiday Entertainment, and box offices are crammed with money.

But for some reason there are always a few movies that gross nothing. Of course they are quickly withdrawn and shelved, and various stand-bys are put in to try and raise some life at the ticket window. Other films become huge successes with line-ups constantly flowing out of sight. The people involved in the latter are happy with everything, whether distributor, exhibitor, or producer. And so they should be, simply because things are going well.

It is the unhappy ones — those involved in the losers — that should receive more attention. For in the business today, where a film is almost always feast or famine, no film can simply be shelved. Too many dollars and hours have been invested, and after all of that time and effort, it is foolish to waste any potential.

It is almost a truism that the marketing of a film is essential to its success. The energy expended on ad campaigns and promotion is considered to be of the utmost importance. Yet after a film is released it is forgotten, and relegated to the Television sales package.

Why?

In Toronto last month at least twenty-five new movies were released. Some, like *The Poseidon Adventure*, are blockbusters. Some, like *Travels with my Aunt*, are successful. Some, like *The King of Marvin Gardens*, are wasted.

This pattern is not new. Last year Paul Newman's *Sometimes a Great Notion* was opened at Christmas. It did very little business during most of January, but picked up slowly and had strength by the end of the month. This pattern was understandable; with the huge number of releases and everyone rushing to see the biggest ones, like *Straw Dogs*, who has time right away to see the others?

The point is not artistic quality, but simple precedence. Granted, neither *Marvin Gardens* or *Notion* were great movies nor would they ever be *Straw Dogs* type grossers. But there was an audience for *Notion*, as indicated by its Western grosses, where it opened earlier, and its later grosses in Toronto.

As everyone cries for more product, perhaps one answer is to give what you have a better chance. That means releasing or changing theatres. Then we might see more winners than losers.

LETTERS TO THE EDITOR

About Promotion for Canadian Films

To the Editor:

I have read with a great deal of interest and concern the article by Shirley Morris in the December issue of the Canadian Film Digest referring to the Town Hall Panel discussion on Canadian film.

As one who has been involved in motion picture distribution for some twenty-six years, in both Canada and the United States, I feel I must comment on this article.

If I am reading this piece correctly, a Sandra Gathercole has made the statement to the effect that no Canadian film has the promotion of a U.S. film.

If this is in fact Sandra Gathercole's charge, I can only state that Sandra Gathercole simply does not know what she is talking about and should obtain actual facts and figures before making such frivolous and erroneous statements.

Possibly I am particularly sensitive about this matter as my company has been involved with the distribution of a number of Canadian-made pictures during recent years.

To graphically illustrate what I mean, I will refer to one recent Canadian release *THE CROWD INSIDE*. I will use for comparison three important American releases.

As you know, pictures are usually launched in Canada in Toronto and/or Montreal. Following is a chart showing the total cost of pre-opening and opening campaigns in both these cities:

MONTREAL TORONTO

THE WAR BETWEEN
MEN AND WOMEN —
Jack Lemmon and
Barbara Harris

\$1,196.62 \$3,404.34

PRIME CUT — Lee Marvin
and Gene Hackman 1,886.67 2,298.81

POCKET MONEY — Paul Newman
and Lee Marvin 1,233.00 2,499.25

THE CROWD INSIDE —
Genevieve Deloir and
Larry Perkins 4,177.37 3,066.13

You will note that I have used for comparison extremely prestigious American releases with "big star" value. I might comment further that with the release of *THE CROWD INSIDE* in both Toronto and Montreal, the Producer-Director, and a number of the stars co-operated fully and worked very hard on personal interviews — radio, television, newspaper, etc., and although much of this cost of travel, etc. by these people was borne by this company, it does not show in the figures above.

Whereas all of us here in Canada in the motion picture industry are extremely hopeful that the production of feature motion pictures in Canada will continue and flourish in both number and quality, this very worthy cause can only be properly served by responsible people, responsible acts and responsible statements.

Self-serving irresponsibility and/or gross distortion of fact is not the answer.

Thank you, kind regards.

Yours very truly,
M.M. STEVENSON

Readers' comments are always invited, provided they are concise and to the point. Send yours to: Letters to the Editor, Canadian Film Digest, 175 Bloor St. East, Toronto 5, Ontario.

DOLLARS AND SENSE

What's Ahead For Production in '73

The Canadian motion picture production industry breaks down into several distinct categories. When looking ahead to 1973, it is necessary to define these categories, for prospects are obviously greater in some than in others. Broadly speaking, the categories are: (1) Sponsored or Industrial Films, (2) Television Commercials, (3) Educational and documentary Films, (4) Laboratories, Sound Recording Studios, etc., (5) Television Programs, (6) Feature Films.

The Sponsored Film has not enjoyed any dynamic changes, up or down, for some years. There is no evidence that this will change, as the competition for the corporate sales dollar remains high within the corporations themselves, and many subsidiary companies in Canada take advantage of the sales, training, and information programs produced by the parent company elsewhere.

However, perhaps the conventional 16 mm color film of 18 minutes or so in length will gradually give way to new production methods, notably the much improved super 8 mm, and the various new cassette formats in the electronic field. Companies like IBM, Ford, and other large manufacturing and sales oriented concerns are spending large sums to communicate to their own people, to dealers, and finally, to their customers across the country. Presumably, Canadian based production companies will be changing to meet these new demands.

While there is a continuing study by Federal Government Departments and the CRTC to monitor the number of Canadian produced TV commercials against those imported from parent companies elsewhere, there is still no evidence that changes are forthcoming in the immediate future to encourage more production domestically. It is important to note that, second only to the CBC, this area of production continues to supply the most dollars into the system twelve months of the year; talent, music, laboratories, man hours, equipment, etc. A further stimulus in this area would be justified by past performance alone.

While it is probably not fair to compare the situation which exists in Australia, it is nevertheless worth noting that down under, no television commercial can be telecast if it is not made in Australia. At the present time, while there exists in Canada a quota requirement for Canadian produced television programs, nobody has yet been able to come up with the mechanics to enable a similar statute to apply for TV advertising.

Obviously, Canadian television advertisers who have access to their parent company's advertising in the United States, are quite happy with the status quo. Other advertisers, with no parent to give them handouts, are paying a higher price to produce their commercials in Canada.

The broadcaster, meanwhile, maintains a low profile, for more rules mean more paperwork, actors yell for more work, etc. etc.

It is a sad note that in Canada almost nothing 'Canadian' happens without Government legislation.

Except for a couple of independent companies, the area of educational and documentary film production rests largely with Governments, NFB, and ETV provincially. Apart from an alleged loosening of the stranglehold over Federal Government Departments by NFB, and a continuing struggle to cause more ETV work to be done by independent producers, there is little change in store over the next twelve months.

There have been numerous studies, briefs, and other forms of paper war to attempt to define the rightful place of Government agencies or crown corporations in the area of film production. Federally, the National Film Board runs parallel to certain private industry endeavours, and provincially, ETV in Ontario is criticized for not contracting out more of its production. Can it be done cheaper on the outside, and how do you prove it?

Provided the existing laboratory and sound recording services confine themselves to updating equipment and upgrading the quality of personnel, and not becoming equipment happy as in the '60s, there should be sufficient volume to go around. The CRTC music policy for radio has obviously benefited recording studios, musicians, etc. and upgraded the standards of engineers, with no audible loss in the quality of radio, or evident loss in the quality of broadcast stocks. There's probably a lesson here, but it is a complicated one, when applying the lesson to television, or cinema.

One reason why the Canadian content for music was filled without too much heartache lies in the kind of music which is being recorded. The CRTC policy of 30 per cent Canadian is broad enough to allow the major recording companies to record some of their top stars in Canada, whether they be Canadian or not. This

is not intended as a criticism, because such current pop stars as Anne Murray, Gordon Lightfoot, Bruce Cockburn, Guess Who, et al are doing very well in world markets as well.

Pop music appears to be an international phenomenon, which enjoys a standard length, a standard recording process, and international distribution outlet 24 hours a day, 7 days a week, called radio. TV has, by contrast, different standards, both technical and idiomatic, combined with excessively high cost and limited distribution. We have yet to prove our international competence in either TV or theatrical film.

Television Programs or Series have never been a mainstay of domestic production, and I suspect this is one of the main reasons for our lack of maturity in entertainment production of any kind.

If it is true that television replaced the B Movie, and, in Hollywood and London, this idea would appear to have merit, then Canada has surely failed to follow. Maybe it's because we never had a B Movie industry to replace! Even sadder, we never had an A Movie industry either. Without a strong television entertainment production industry, we do not have an industry at all!

In Hollywood, London, Rome, or Paris, for each writer writing a movie script, probably 20 are writing for television twelve months a year. If there was ever a reason for Government support it must surely be directed to supporting increased production for television. There is some evidence that this opinion is shared by others, including the CRTC, and 1973 could well see a shift in emphasis from an almost total concentration on hardware and ownership problems, to a series of enlightened new policies to stimulate the production of programs, commonly referred to as 'software'.

It has become quite obvious that a 60 per cent Canadian content quota just will not do the job the CRTC had in mind. The economics of Canadian broadcasting cannot support quality programming to compete with that of the U.S., and in lesser amounts, the U.K. Therefore, to fill the content required, low cost, low quality programs result, benefiting very few. The real benefits of such a policy, evident in the U.K., fall to acting and writing talent, producers, editors, and the creative forces as a whole.

The CRTC must therefore decide to uphold the 60 per cent quota and make funds available to qualified producers to do quality programs, or reduce the quota by at least half.

The CBC, because of its public supported system, will obviously not anticipate any reduction, and will probably meet the challenge better in the future than it has in the recent past.

It would also be a logical move for the Canadian Film Development Corporation and the CRTC to co-ordinate a policy of financial assistance to the private industry.

Undoubtedly, the glamor field is the feature film. However, despite the brave posturing of those who have ventured into this area (and are still alive to talk about it!) we are obviously still doing a lot of things wrong. All one can do is ask a lot of random questions, the answers to which may or may not be evident.

Does the lack of an active 12 month television production industry (i.e. the B Movie) make the jump from zero market to world market an impossible dream?

Is it possible that we try too hard to make our films 'international' on a 'domestic' budget?

Why do the best grosses seem to result from identifiably Canadian subjects? (i.e. *Goin' Down the Road*, *Wedding in White*, *Face-Off*, *Mon Oncle Antoine*, etc.)

Do we in English Canada envy our French Canadian film producer because he produces for his own people and does well, and we don't know who to produce for, and do badly?

We know it takes little talent or experience to waste money, but is it possible to make low budget (i.e. \$250,000. -) movies with Canadians as the prime audience, and just be ourselves for awhile?

Should the CFDC slow down for a year or two, and encourage writers by some new and innovative formula to produce good writing, the foundation of any good film?

There are a million questions and a million answers. The secret is to match them up, which we have not done successfully to date. It is reasonable to expect a bit of a slowdown in 1973 as the CFDC, together with battle-scarred producers, review the gains and the losses over three years of active and enthusiastic film making.

This is the easiest time to be discouraged, especially after we watch Warner Bros., Columbia, Twentieth etc. slip in and out of town after spending a million or so, and then watch their box-office successes a year later, as we struggle to regain prints and advertising costs. Hopefully, there will be a better day!

John Ross is President of Robert Lawrence Productions.

PRE-VIEW: Movies To Be Released January Through February

CARRY ON ROUND THE BEND

Distributor: Astral Communications
No information available except another in the Carry On Series.

CHILD'S PLAY

Distributor: Paramount
Cast: James Mason, Robert Preston, Beau Bridges, David Rounds.
Credits: Producer: David Merrick; Director: Sydney Lumet. Screenwriter: Leon Prochnick, based on the play by Robert Marasco. Director of Photography: Gerald Hirschfield; Designer: Philip Rosenberg.
Story: A mysterious plague of violence erupts at a Catholic Boys School in New York State.

DEADLY HONEYMOON

Distributor: MGM
No information available.

THE DEADLY TRAP

Distributor: National General
Cast: Faye Dunaway, Frank Langella, Barbara Parkins, Maurice Ronet.
Credits: Producers: Sydney Buchman, Roger H. Lewis; Director: Rene Clement. Writers: Sydney Buchman, Eleanor Perry, Music: Gilbert Becaud; Art Director: Jean Andre; Sound: Jo De Bretagne; Cameraman: Georges Pastier.
Story: A psychological thriller in which a woman who supposedly suffers memory lapses tries to cope with the kidnapping of her children. At the same time her husband is trying to break with a secret organization involved in industrial espionage.

THE GREAT DICTATOR (in French)

Distributor: All-World Cinema
Cast: Charles Chaplin, Paulette Goddard
Credits: Produced, directed and written by Charles Chaplin
Story: Two simultaneous plots: Adolf Hitler-like dictator is shown in power, and a small section of a city reacts to his decrees.

IMAGES

Distributor: Columbia.
Cast: Susannah York, Rene Auberjonois, Marcel Bozzuffi, Hugh Millais, Cathryn Harrison.
Credits: Writer and Director: Robert Altman. Producer: Tommy Thompson. Cinematographer: Vilmos Zsigmond. Editor: Graeme Clifford. Art Director: Leon Erickson.
A Lion's Gate — Hemdale Group Production.
Story: A woman is seen as a young wife who tries and fails to cope with the manifold variety of her fears, the men in her life, the illusions and delusions of her immediate surroundings.

INNOCENT BYSTANDERS

Distributor: Astral Communications.
Cast: Stanley Baker, Geraldine Chaplin, Donald Pleasance, Dana Andrews, Sue Lloyd, Derren Nesbitt, Warren Mitchell.
Credits: Producer: George H. Brown. Director: Peter Collinson. Screenplay: James Mitchell. Music Composer: John Keating.

LIMBO



Distributor: Universal Pictures.
Cast: Kate Jackson, Sharon Dornbeck, Stuart Margolin, Hazel Medina, Kathleen Nolan, Russell Wiggins.
Credits: Producer: Linda Gottlieb. Director: Mark Robson. Screenplay: Joan Silver and James Bridges. Director of Photography: Charles Wheeler. Editor: Dorothy Spencer. Art Director: James Sullivan.
Story: The tragedy of American wives whose men are prisoners of war or missing-in-action.

LIMELIGHT

Distributor: All-World Cinema
Cast: Charles Chaplin, Jean Simmons
Story: The life of an aging clown.
Credits: Produced, written, and Directed by Charles Chaplin.

RENTADICK

Distributor: Astral Communications.
Cast: James Booth, Richard Briers, Julie Ege, Ronald Fraser, Donald Sinden.
Credits: Director: Jim Clark. Producers: Ned Sherrin, Terry Glimwood. Director of Photography: John Coquillon. Art Director: Bruce Grimes. Editor: Martin Charles.
Story: Rich scientist, Armitage, has problems. His luscious Swedish wife is being happily pursued and caught by every man in the district and his secret nerve gas formulae is being hotly coveted by Madame Greenfly and her mobile cell of Japanese spies; all of which leads him to employ the services of Upton Rentadick Inc.

SAVE THE TIGER

Distributor: Paramount
Cast: Jack Lemmon, Jack Gilford, Patricia Smith
Credits: Executive Producer: Edward S. Feldman. Producer: Steve Shagan. Director: John G. Avildsen.
A Martin Ransohoff Production for Paramount and Filmways.
Story: Thirty-six hours in the life of a middle-aged dress manufacturer as he tries to find the reason for his existence.

1776



Distributor: Columbia Pictures
Cast: William Daniels, David Ford, Howard Da Silva, Ken Howard, Jack De Mave, Richard O'Shea.
Credits: Producer: Jack L. Warner. Director: Peter H. Hunt. Screenplay: Peter Stone. Director of Photography: Harry Stradling, Jr., A.S.C. Music: Sherman Edwards. Art Director: George Jenkins. Costume Designer: Patricia Aiprod. Editor: Florence Williamson.
A Jack L. Warner Production.
Story: The film of the hit play that endured through more than 1,000 performances and nearly three years on the New York stage, and that won countless accolades including both the coveted Tony Award and New York Drama Critics' Circle Award as "Best Musical" of the 1968-69 season.

SHAMUS



Distributor: Columbia Pictures
Cast: Burt Reynolds, Dyan Cannon.
Credits: Producer: Robert M. Weitman. Director: Buzz Kulik. Screenplay: Sam Pessin.
Story: Reynolds a private detective who sleeps on a pool table, is hired to recover stolen jewels and gets involved in numerous complications.

SLEUTH



Distributor: Bellevue Film Distributors, Ltd.
Cast: Laurence Olivier, Michael Caine.
Credits: Screenplay: Anthony Shaffer. Executive Producer: Edgar J. Scherick. Producer: Morton Gottlieb. Director: Joseph L. Mankiewicz.
Story: A thriller about fear and murder.

THE STORY OF LOLLY MADONNA



Distributor: MGM.
Cast: Rod Steiger, Robert Ryan, Jeff Bridges.
Credits: Producer: Rodney Carr-Smith. Director: Richard Sarafian. Writers: Rodney Carr-Smith and Sue Grafton.
Story: A series of differences between two Tennessee Mountain families grows into a blood feud.

STEELYARD BLUES



Distributor: Warner Bros.
Cast: Jane Fonda, Peter Boyle, Donald Sutherland, Garry Goodrow, John Savage.
Credits: Executive Producer: Donald Sutherland. Producers: Tony Bill and Michael and Julia Phillips. Director: Alan Myerson. Writer: David Ward. Directors of Photography: Vincent Cresciaman. Associate Producer: Harold Schneider. Supvis. Film Editor: Donn Cambern.
A Bill/Phillips Production.
Story: Three eccentric misfits, each with his own hangup, make their home in an automobile junkyard.

THE TRAIN ROBBERS

Distributor: Warner Brothers
Credits: Producer: Michael Wayne; Director and Writer: Burt Kennedy.
Cast: John Wayne, Ann-Margret, Rod Taylor
A Batjac Production
Story: Unavailable.

TWO PEOPLE

Distributor: Universal Pictures
Cast: Peter Fonda, Lindsay Wagner, Estelle Parsons, Alan Fudge, Philippe March.
Credits: Producer and Director: Robert Wise. Written by: Richard De Roy. Director of Photography: Henri Decae. Art Director: Henry Michelson. Set Director: Eric Simon. Film Editor: William Reynolds. Assistant Director: Denis Amar.
A Universal-Filmakers Group Picture.
Story: The agony of a young American who is a deserter from Viet Nam and his decision to either return to the States where he will be courtmartialed or remain in Paris with a woman whom he is in love.

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United Artists



United Artists

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ANTHONY QUINN
YAPHET KOTTO

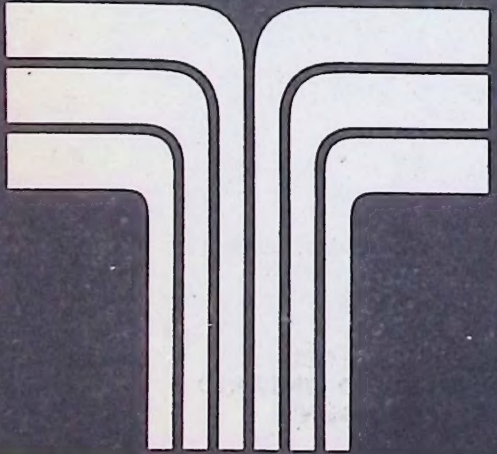
ACROSS 110TH STREET

with **ANTHONY FRANCIOSA**
as Nick D'Salvio

Produced by RALPH SERPE and FOUAD SAID Executive Producers ANTHONY QUINN and BARRY SHEAR
Screenplay by LUTHER DAVIS Based upon the novel by WALLY FERRIS Directed by BARRY SHEAR

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Peter O'Toole, Sophia Loren and James Coco dream The Impossible Dream in an Arthur Hiller film

"Man of La Mancha"



PETER O'TOOLE · SOPHIA LOREN · JAMES COCO · ARTHUR HILLER · "MAN OF LA MANCHA"

starring JAMES COCO · HARRY ANDREWS · JOHN CASTLE Produced by ARTHUR HILLER Based on the musical play "Man of La Mancha" by DALE WASSERMAN Adapted from his stage play · Music for stage play and film by MITCH LEIGH Lyrics for stage play and film by JOE DARION

Original production staged by ALBERT MARRE Produced on the New York stage by ALBERT MARRE and HAN JAMES Executive Producer ALBERTO GRIMALDI Associate Producer SAUL CHAPLIN Music adapted and conducted by LAURENCE ROSENTHAL Choreography by GILLIAN LYNE

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Avanti!

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with CLIVE REVELL · EDWARD ANDREWS Produced and Directed by BILLY WILDER Screenplay by BILLY WILDER and I.A.L. DIAMOND
Based on the play by SAMUEL TAYLOR Produced on the New York stage by MORRIS JACOBSON and JEROME WHITE in association with RICHARD ROUGERS COLOR by Deluxe

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First Artists Company: The Why And How



From Left: Steve McQueen, Ali McGraw, Sam Peckinpah of *The Getaway*.

"O, my God, the lunatics have taken over the asylum", remarked the one of the Moguls when in the early 20's, three superstars, Charlie Chaplin, Mary Pickford, and Douglas Fairbanks Sr., combined talents to form their own production company, United Artists.

Almost a half century later a man named Freddie Fields, president and chief executive officer of Creative Management Associates, formed First Artists Production Company Ltd. Fields, with a gleam in his eye, wanted to put together a company of special stars so they could make their pictures within a unique corporate structure, shares of which they would own, and in the final analysis work with themselves in a fashion that would justify their taking no salary. Moreover, because of the arrangements with the artists and no gigantic studio complex to support, the costs of a picture would be invariably lower.

"The only way to bring these actors together," said Fields, "was to insure that they were independent of each other, artistically, emotionally and financially."

The company was organized in June 1969 initially with Barbra Streisand, Sidney Poitier and Paul Newman pooling their creative resources. By June 1971, the Company looked viable enough to entice Steve McQueen to join the founding artists. Twelve weeks ago Dustin Hoffman became the fifth artist.

Streisand, Poitier, Newman and McQueen, through their respective independent production companies (set up for tax reasons), have undertaken to produce and deliver to the Company a total of twelve feature length motion pictures with each artist starring in three pictures. The last of the pictures to be produced on behalf of each of Newman, Streisand and Poitier must be delivered by June 1976. McQueen's last picture must be delivered no later than August 1977.

Hoffman must complete one picture prior to September 28, 1975, and a second picture no later than September 28, 1977. In addition, Hoffman has the option to produce a third picture which must be delivered prior to September 28, 1978.

In order to obtain the required funds necessary to finance feature films, First Artists went to the public with its stock on two occasions. The first offering was for 385,000 shares at \$7.50 per share in February 1972. In November 1972, an additional 250,000 shares

were sold at 11 $\frac{3}{4}$. All monies obtained from the issue of the stock are to be used solely for financing the Company's productions.

The Company has obviously placed certain restrictions on its five talented individuals. No picture may be budgeted at more than \$3,000,000 (or \$5,000,000 for a musical) unless specific approval has been granted by the Board of Directors or Executive Committee. However *The Life and Times of Judge Roy Bean* surpassed its \$3,000,000 budget by \$1,000,000 and *The Getaway* exceeded its budget of \$3,000,000 by \$224,000. Historically this is not atypical of film production. In *Judge Roy Bean* the excuse was the addition of a dramatic closing sequence as well as extensive post-production editing and musical scoring.

Prior to commencing production of a picture each Artist submits to the Company a screenplay together with a cost budget and production schedule. First Artists provides assistance to the artist in locating and reviewing literary properties and completed screenplays for development into suitable motion picture projects. But each Artist has complete control over his or her own picture and in return relinquishes the right to a salary in favor of 10 percent of the gross profits of the picture.

"In this way", states Fields, "they share each other's successes but carry the burden of their individual failures."

First Artists, as a result of arms length negotiations, contracted with National General for the exclusive world-wide distribution rights.



Paul Newman as Judge Roy Bean

During the first fiscal quarter commencing July 1 and ending September 30, 1972, First Artists reported a net loss of \$249,842 or 22c a share on film rental income of \$76,094. However, that figure was based solely on revenue from *Pocket Money*. In the previous five month period First Artists had a net loss of \$933,656 or 83c per share.

The third quarter for the Company should be much brighter with its three Christmas pictures in national release.



Barbra Streisand in a scene from *Up the Sandbox*.

The distribution agreement has several inherent advantages for First Artists. Once a negative is delivered to National General for distribution, National General is obligated to advance to the Company an amount equal to two-thirds of the lesser of (a) the budgeted cash production cost of the picture or (b) its actual cash production cost, but in no event more than \$2,000,000 or \$3,333,333 if the picture is a musical.

"This aids First Artists' financing position," says Patrick Kelley, First Artists' President, "since all we have to do is prove to a bank that we can finish a picture and therefore our maximum exposure is one-third on any film." Fields explains, "The secret is not to wait for pictures that make money, but to control those that lose. Of our first five pictures the average cost was only \$2,600,000."

The participation in distribution revenues is also a unique setup for First Artists. Under traditional industry practice a substantial portion of the gross receipt of a film (consisting of all film rentals, proceeds of outright sales in specific territories, sales to T.V. and so on) is retained by the distributor as a distribution fee, with the balance of the gross receipts first being applied by the distributor to reimburse its distribution expenses. But First Artists participates in the distribution fee in varying amounts based upon the source of the receipts. Therefore, out of each dollar of gross receipt from a picture, First Artists receives 9 percent of the U.S. and Canadian receipts, 10 percent of the Foreign and 2 $\frac{1}{2}$ percent from outright sales and Free T.V.

The balance of the gross receipts remaining after such continuing "off-the-top" deductions is then allocated between National General and First Artists in the following priority:

First, to National General until it has received (1) its total distribution expenses, consisting primarily of advertising expenses, not exceeding \$1,000,000 and (2) the first \$1,000,000, plus interest, of its Distributor's Advance.

Second, to First Artists until it has received (1) an amount, not exceeding \$1,000,000 equal to the same percentage of \$1,000,000 as its net advance for the cost of the picture is of the

Distributor's advance and (2) accrued interest on that amount.

Third, First Artists and National General proportionately, until each has received an amount equal to the balance of its respective advances not recovered out of monies previously allocated.

The year 1972 saw four First Artists' projects completed and in release. *Pocket Money*, a contemporary western co-starring Paul Newman and Lee Marvin was released in the spring and met with modest success.

The hectic Christmas release period was filled with three films: *The Life and Times of Judge Roy Bean* starring Newman and directed by John Huston; *The Getaway* featuring McQueen and Ali McGraw and directed by Sam Straw Dogs Peckinpah; and *Up The Sandbox* starring Barbra Streisand.

The fifth picture, *A Warm December*, starring and directed by Sidney Poitier will open in Spring 1973.

Six additional projects are in development and include *Yentl*, starring Barbra Streisand as a young Jewess in a Polish ghetto who masquerades as a boy in order to obtain religious training. Preliminary arrangements have also been made with Ken Russel to supervise the development of a screenplay and serve as producer and director of a film based upon the life of Sarah Burnhardt, also with Miss Streisand.

"There is no necessity to add other artists to the Company," remarked Kelley. "It is not practical to have so many of that type of stockholder in the Company, resulting in too great a dilution. We do intend to get into production with other than these people whenever it is proper, since there are many desirable artists and creators available for hire to any studio."

Kelley does not feel that self-perpetuation of the Company will ever be any substantial problem. "Dilution of their appeal will take a long time to set in. It is only the luck of the draw on the properties they pick that will rejuvenate any career setback."

Whether success is imminent for First Artists or not will be determined within the next two years. But with the intangible box-office appeal that its principals possess, one cannot be too pessimistic in prophesying the future of the Company.



Paul Newman with Lee Marvin in *Pocket Money*

A Magnificent Colour Feature

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Feature Production in Canada Today

Looking Forward Looking Back (Or We've Come a Long Way, Brother)

By LAWRENCE DANE

Time: Evening of October 15, 1995 A.D.
Place: Academy of Visual Arts Auditorium,
Toronto Centre for Leisure Time
Enjoyment
Occasion: The 47th Annual Canadian Film
Awards

The film Awards evening gets more exciting every year. This is my 23rd since 1972. I missed 1981 when I was on location in Argentina. It is always a delight to see old friends gathered once again. There's my old friend Al Waxman and his lovely wife, Sarah. I understand his son, Adam, is a leading contender for Best Screenplay this year. And Johnny Bassett... "Hi John." I was so pleased for Johnny when he won the Academy Award for best picture back in 1977. It made us all proud. Will you look at Peter Carter! He hasn't changed since he directed my very first picture, *The Rowdyman*, back in 1971.

My, how time flies! Since the old days I've made 17 pictures, won three Best Picture awards, and tonight I've been advised that I am to receive the Budge Crawley Award for my overall contribution over the years. And what years they've been.

In retrospect, I can't help but feel a deep

sense of nostalgia for those early years that contributed so much to what has made Canada one of the leading motion picture producers in the world. If memory serves me right, it was in 1973 when we really got a grip on the stuff of which destinies are made. What were the circumstances that finally brought us together, like the musketeers of old — "All for one and one for all?" So many important developments took place that year, it's really hard to say which took precedence. Together they had a long lasting effect. It was the year that we finally began to fully understand that there was an audience of paying customers out there, waiting to be entertained. We realized what packaging was all about. That year the palate of the Canadian cinema goer was delightfully satisfied by such pictures as Bassett's *Last of the Big Guns*, Jutra's *Kamouraska*, Maxine Samuels' *The Pyx*, as well as *The Neptune Factor*, *Alien Thunder*, and many more.

We found the key to not only Canadian but international audiences as well. It was as simple as A, B, C... and a prayer. A) We applied the rule of "The play's the thing." B) We used actors of some want-to-see-ability. C) We outlined sensible budgets with recoupability. And then we prayed a lot.

It was due to this increase in Class A homemade product that a gigantic metamorphosis took place in the minds of Canadian cinema goers. They no longer differentiated between Canadian and foreign films. Good was good. Art was art. Film was film... whether it was made in Bangkok or Moose Jaw. No longer did the critics measure with a double standard, being overly harsh or overly complimentary just because a film was Canadian. Today our audience support is phenomenal.

In 1973 we went after a different kind of support as well. Together we initiated a strong, united lobbying campaign in Ottawa to secure healthy and progressive tax legislation for film investors. We attacked on all fronts. "Motion pictures are the mirror of a nation." I can almost hear the member in Parliament now — may his soul rest in peace. "Honourable members, what better way to show ourselves to the world at large than through the medium of motion pictures? From the theatre and television screens of the world we can say, 'Here is the beauty of our land, these are our stories, and these are our artists.' If you look upon my tax proposals as a gamble, then know this: We, Canada, can only be winners." And win we

did.

That was only on the federal level. The premiers of most of the provinces came up with their own varieties of legislation as well, led by none other than our present Prime Minister, Bill Davis. With strong government backing, we were able to nudge the Odeon theatre chain into following the lead set by George Destounis of Famous Players; namely, to let loose their purse strings and invest some of those millions of dollars they had been taking out of the country.

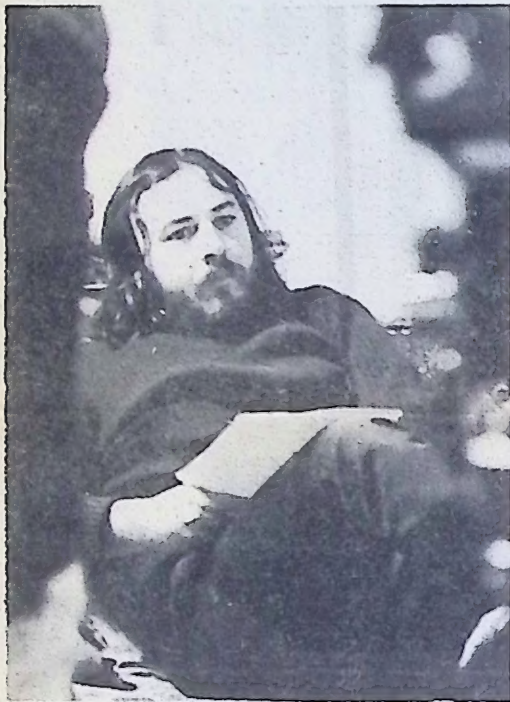
Of course, who can forget the young rebels of both NABET and IATSE breaking from their American parent unions to form one strong body of Canadian craftsmen, dedicated to the principles of foresight, flexibility, and fairness.

1973 was also the year that the Canadian Film Development Corporation settled into a set of firm, unchanging guidelines, and began to enforce them. The next eight years saw the accomplishment of what they had set out to do.

The Master of Ceremonies is calling out the familiar question, "Would you pass the envelope please? The winner of the Budge Crawley Award is Lawrence Dane." As I make my way to the podium to accept my award, I can't help but think that it belongs to everyone.

DON SHEBIB GOES TO BATTLE AGAIN

By LLOYD CHESLEY



Director Don Shebib

Like his first feature it is basically the story of a friendship, and of the girl both guys love. The guys are surfers, one Canadian, one American. The film culminates in a robbery, but he doesn't regard it as a caper film at all.

The first two features were written with Bill Fruet, who has gone on to direct, himself. *Get Back* was written with Claude Harz. Shebib considers the screenplay the most important part of a film. He works on it from the start, supplying ideas and structure and writing a lot of the dialogue for this film. He has never liked a screenplay he has used and feels there has never been a decent screenplay in the country.

He tries to have the script all ready when he starts shooting, but it seems a lost cause. All through the shoot re-writing goes on and on, and all his "free" hours are devoted to working on it. This leaves him no time for the energies he wants to devote to planning the shooting itself, not to mention the rehearsals he can never have.

His work with actors is excellent, so one can only wonder how much better it would be if he could rehearse the whole film as a play as he would ideally like to do. His shooting (again he is working with Richard Leiterman) shows that the shots are improvised on location. He would like to plan them before-hand, but he never seems to have the time.

No doubt this is due to the meagre budgets he is forced to work with. *Get Back* is being done for \$500,000, but he would have felt comfortable only with 50 per cent more. Troubled by bad weather, a limit of an eight-week shoot, constant compromise due to lack of funds and the needless expenditure of time and energies in matters that keep him from concentrating solely on directing, he feels he has barely been keeping his head above water on the films he has made. He hasn't been able to do the pre-production he feels is necessary, nor to experiment as much as he would like.

Get Back takes place mostly in Toronto. A quarter of the shooting was done in Sudbury and there was some background material shot in the home of surfing, Los Angeles.

His American surfer is played by Michael Parks, whom he chose after a long search, feeling him the only actor around capable of the role. The girl in the story was to be played by Bonnie Bedelia (the pregnant dancer in *They Shoot Horses, Don't They?*). The Canadian in the story is Chuck Shamata, whom Shebib found here in Toronto. Shebib considers himself no "ridiculous nationalist", and has hired Americans with absolutely no qualms, because he felt they were the best people for the job.

Best things are often worst things. Shebib feels the best thing about the new Canadian industry is its youth.

But a young industry is limited in its facilities. He is tired of the compromise of always working on location, which leads to bad sound and innumerable added hassles. He would like the luxury of sound stages and some additions to his standard fourteen-man crew.

And too much of moviedom these days is filled with people into it as a fad, from students to professionals. And too many working people are not movie-makers, but makers of TV films and filmed plays, even if they do turn up on the screen, he feels.

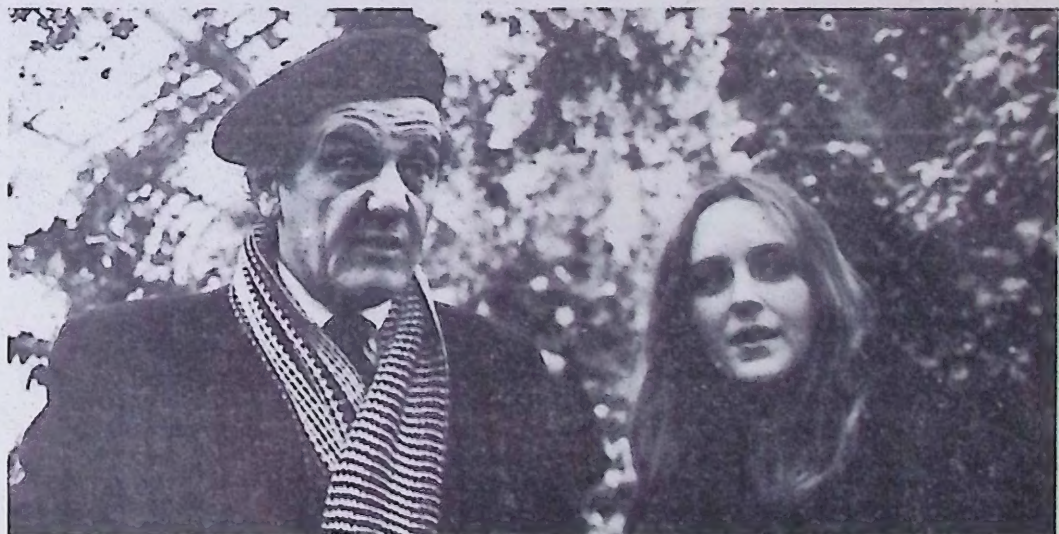
But the greatest lack in the industry he feels is the lack of good producers, and especially good writers, and a lack of a sufficiency of good acting talent.



Actors Chuck Shamata (left) and Michael Parks.



Cinematographer Richard Leiterman lines up a shot.



Henry Beckman and Bonnie Bedelia on location in Toronto's Allan Gardens.

As you walk along the endlessly twisting maze of the Pathé Humphries "editing place," it's hard to tell that you are in the midst of a prime front in the world of Canadian film production. And when you get to the end of the hall, it's even harder to tell that you're visiting one of the country's most successful directors, Don Shebib, now working on *Get Back*, just completed filming.

Actually, he's quite the image of the Canadian film-maker: if the stocky build suggests a hockey player, the un-manicured beard and shoulder-length hair suggest something else. To one side his Steinbeck holds a moment, while a moviola crackles in front of him, playing out a scene to the surfin' beat of *The Beach Boys*.

Thirty-four-year-old Shebib is Toronto born and raised. It was here that he caught that Movie Disease seventeen years ago, leaving him a helpless buff. Eventually his interest took him to the film school at UCLA, where he studied five years, making good use of the ample facilities supplied, and a communal student atmosphere where everyone helped everyone else in their work and movie education. That was where he felt he gained most of his best training.

Returning home he worked for the NFB and CBC. At the CBC he made documentaries, two of them feature length, including the highly-acclaimed *Good Times*, *Bad Times*, a stunning look at war veterans he still considers his best work.

Then, with a budget most countries would consider a joke, he made *Goin' Down the Road*. With that he got people to notice that there was an industry in Canada. The film was not only well-received at home, but even in the Giant to the South, where Pauline Kael gave it quite glowing reviews.

Obviously a man of no small courage, he decided to tackle next two of the toughest notions a film-maker might choose to handle: youth and comedy. *Rip-Off* never got the praise it deserved, neither for the honesty with which he handled his subject, and all the laughs he created.

Get Back is the title of his present project.

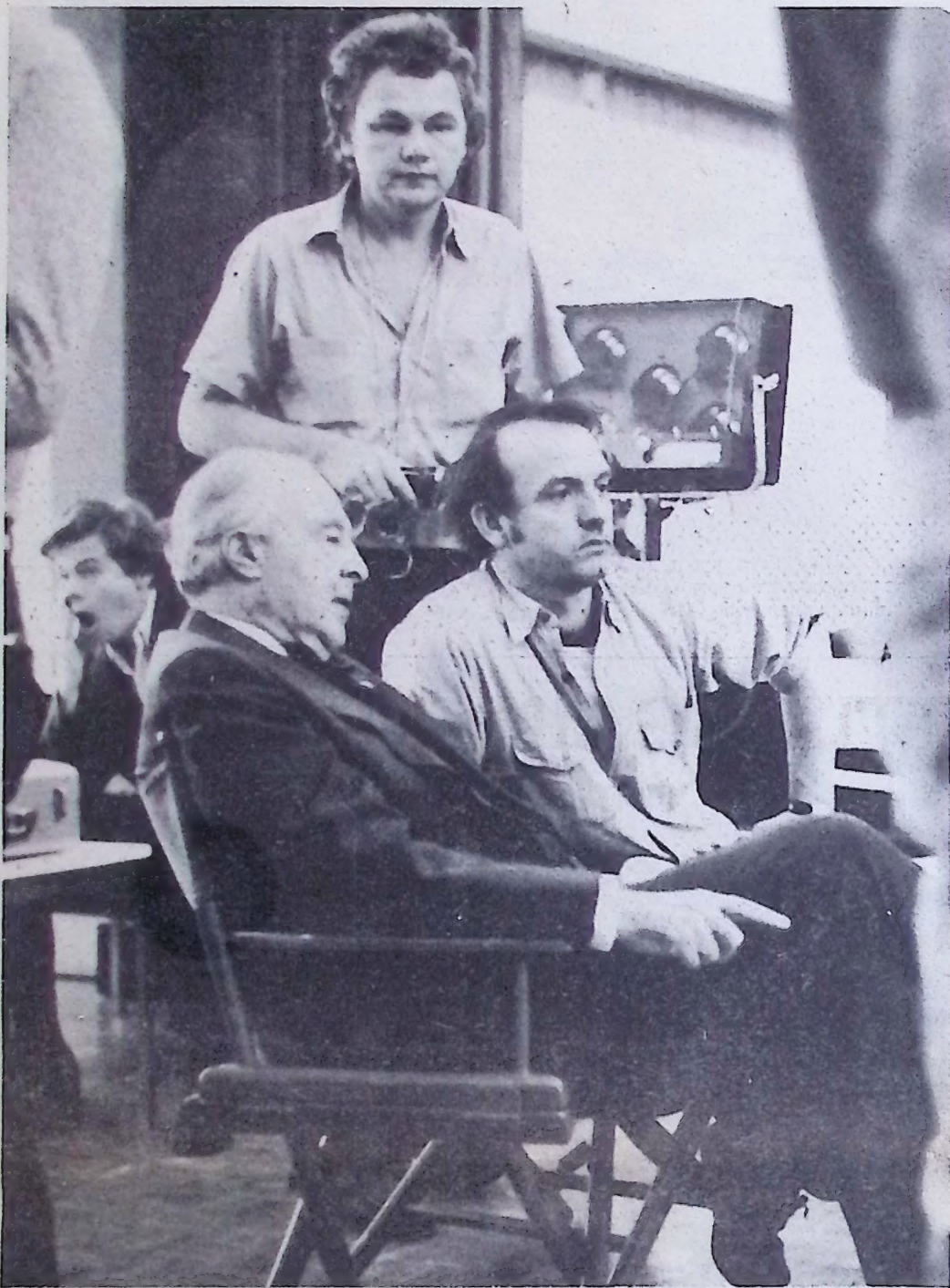
He may seem like a guy with a lot of beefs. But he isn't angry: he's tired. To get out the fine films he's given us he's had to beat his head against the wall and still see their quality suffer because he couldn't devote his best ideas and energies to them. He's happiest when working, but finds pauses forced on him through lack of money or a decent subject. He doesn't see any unique Canadian character in our industry, but I wonder if his career isn't a sad demonstration

of just what that character presently, and needlessly, is.

We'll all look forward to the release of *Get Back* in June, because we know one of our sharpest guys is going to give us another good movie. But with our applause maybe we should offer an apology and certainly some determination that Canadian film artists shouldn't have to work under such a damaging grind of pressure.

A Mari Usque Ad Mare . . .

The American Invasion, Part I: The Paper Chase



Director James Bridges (seated right) confers with John Houseman, while cinematographer Gordon Willis looks on.



Between scenes Timothy Bottoms and Graham Beckel toss a frisbie. Shooting is taking place at Toronto's Victoria College.

Every day Toronto looks more like Twentieth Century-Fox territory, as *The Paper Chase* was shot here in November and December, along with *The Neptune Factor*. *The Paper Chase* was written and directed by James Bridges, and starred Timothy Bottoms with newcomers Graham Beckel and Lindsay Wagner.

Featured in the film was John Houseman. Houseman has a long and distinguished career in American theatre and films. He was the co-founder, with Orson Welles, of the Mercury Theatre; he helped to write *Citizen Kane*; as a producer of films he brought to the screen *Julius Caesar* with Marlon Brando, *Lust for Life*, and the *Bad and the Beautiful*. His stage direction can currently be seen in a touring production of Shaw's *Don Juan in Hell*.

Houseman is currently director of the Juilliard School of Acting in New York. He took the part, he says, because he must "get out of the classroom from time to time."

The film was produced by Robert Thompson and Rodrick Paul, two young men whom Fox President Gordon Stulberg met in the story department of Cinerama when he was there.

Gordon Willis was director of cinematography. His most recent credits include *The Godfather* and *Bad Company*.

Locations consisted mainly of various sites on the University of Toronto campus. It was deemed similar to Harvard and was substituted for the latter. As well Toronto International Film Studios Stage Two offered a huge lecture hall set.

The story is of a naive Minnesota boy attending his first year at Harvard Law School, his love affair with the daughter of his legendary professor, and the influence of a sophisticated young Wall Street-bound fellow student.

The company wound up principal photography in late December.

Graham Beckel: From Stage To Co-Star

Graham Beckel is in a unique position: to follow in someone's footsteps is one thing, but the someone is usually not your own age.

Yet here he is, in his first movie role, as co-star to Timothy Bottoms, who also won for his first role a co-starring position in *Jonny Got His Gun*. Mass notoriety may result, but the notice has already occurred.

Beckel made a name for himself in Joseph Papp's stage production of *Sticks and Bones*. It was a culmination of being stagestruck, confrontation with schools and draft boards, and studying drama. But it was almost football.

"In high school I was the jock. Playing football was great, but I was interested in

theatre. In my final year I wanted to audition for a school play. Everyone expected football from me, so I hesitated. Finally I somehow said, 'This is what I'll be doing the rest of my life.' Everyone laughed when I auditioned, but I got the part."

His father was a history teacher at New York University at the time, and Beckel was raised in Greenwich Village. But school was elsewhere for college. Or rather schools, as he bounced from one to the other.

One school was characteristic. "The highest per cent of ROTC enrollments in the country. I knew they didn't want me there. The last show of the year was coming up and I wanted to be in it but my marks were too low. I went to the head and

made a deal: Let me be in the show and I won't come back next year. He agreed."

After various other schools, construction jobs to finance a trip to Europe, and dealing with the draft board, Beckel ended up in theatre. And now the movies, where he plays Ford, the Devil-type figure in *The Paper Chase*.

For the part he spent some time observing Harvard Law Students at work. "Their personalities are in closets. They're cold and analytical. They are in a process where they're torn down; their personalities disappear." Beckel found no such tension on this set, and looks forward to his project. He refuses to jump to any conclusions as to what it may be. "It's my needs at the moment."



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Feature Production in Canada Today

Saskatchewan Report: A New Location

By NED POWERS

Saskatoon — Saskatchewan has blossomed as a motion picture site because two Canadian production companies wanted realism and authenticity, broad Prairies and big skies, and new faces.

Onyx Productions of Montreal set up shop on a studio-built village, two miles west of Duck Lake, to shoot *Alien Thunder*, a \$1.4 million picture, one of the most expensive in Canadian history and the first English-speaking film to be done by the French Canadian company.

Agincourt Productions of Toronto used Delisle, already famed for hockey because of the National Hockey League's Bentley Brothers, as the site of *Last of the Big Guns*, a \$500,000 venture about the small town hockey hero's struggle against obsolescence in this day and age.

Alien Thunder, a historical film, will be released in connection with the Royal Canadian Mounted Police centenary in Ottawa and the provincial capitals simultaneously in May. *Big Guns* is expected to be ready for the screen in April.

The doors to Saskatchewan were really opened by writers. W.O. Mitchell, well-known for his *Jake and The Kid* series, penned his interpretation of an 1895 incident at Duck Lake, where an Indian named Almighty Voice became the subject of a frantic pursuit by the Royal North West Mounted Police. Les Rose and Barry Pearson grew up in Saskatchewan towns, played a little hockey in them, saw the possible undoing of the small communities and put *Big Guns* on paper.

It was obvious to both companies that Saskatchewan was the place to film.

They could have stayed in the east. But, in each case, the companies realized the authenticity of their films would offset whatever extra costs would be involved.

The disadvantages in coming to Saskatchewan included the lack of processing equipment, laboratories, technicians and even actors at their finger tips, plus the extra hotel and transportation costs, and an underestimation of some of the props needed on location.

Sometimes it was 72 hours before the rushes came back from the laboratory in Toronto. And in the case of *Big Guns*, it was estimated that \$40,000 was spent during a 30-day period of

transportation, hotel and meals for a crew of 30, which, if they were working in Toronto, wouldn't have been necessary because it was home base for most. *Alien Thunder's* outlay would have been higher for a 60-day shooting period.

James Margellos, producer of *Last of the Big Guns*, said "We offset the costs for the atmosphere and the feeling. You must be true to the story. And Saskatchewan is a new part of the country which hasn't been on film before and it's beautiful. The first time in a new locale is exciting, too, and the co-operation you get is just overwhelming."

Claude Fournier, director of *Alien Thunder*, said that even if Saskatchewan was more costly, "there were two things that you couldn't get in Montreal. The first is silence. There are no planes or cars to interrupt shooting. The second is a big sky — a very big sky."

The *Alien Thunder* crew was also thankful for a clear sky and less pollution (resulting in a clearer film) and about 90 minutes' more shooting time per day because of Saskatchewan's particular brightness of sky.

It wasn't all easy. The crew of *Last of the Big Guns* travelled 60 miles return trip each day, the crew of *Alien Thunder* travelled almost 100 miles return trip each day, to and from headquarters in Saskatoon, which were necessary for accommodations and air connections.

The weatherman always plays strange tricks, too.

Early in September, Saskatchewan came up chilly and windy and, for most of the actors, it was an experience.

"It was fine for the camera crew in their power toboggan suits," said Elizabeth Ashley, star of *The Carpetbaggers*, *Ship of Fools* and Tony award winner on Broadway. "But, it wasn't funny for me, standing out in the cold, in light sweater and short skirt. Remember I'm a gal from Louisiana. If we ever saw a quarter of an inch of snow in Louisiana, we'd be in trouble because we wouldn't know what to do with it."

At Duck Lake, the precise moment that Fournier decided to shoot a tennis game, the weatherman decided it should snow. They required snow at Duck Lake later and, oddly enough, the snow didn't come again until just three days before wrap-up day.

And it was ironic, too, that, in spite of some rain and chill, Don Wilder, chief of photography of *Big Guns*, had to send for the Saskatoon Fire Department's pumper truck to provide enough rain for one sequence at a country store.

But there were happy occurrences, too. One part in the *Big Guns* script called for the hero to drive up to the railway crossing and come to a stop. The day the shooting took place, the stop was for real. An uninvited freight train arrived at the same time. It wasn't planned but it was more than the crew had dreamed for!

A happy occurrence for the townspeople of Delisle was the day the hotel beer parlor was closed for movie shooting. The facility was required from morning until about 8 p.m. Many people were involved simply as customers. The *Big Guns* company picked up the tab. So the townspeople shifted their tastes from beer to something stronger. By 8 p.m. the hotel had \$250 in the till, better than an average day, and the manager closed shop the rest of the night, quite content with his earnings.

John Beck, who has been in four films and starred in TV's *Nichols*, said he skated on figure skates as a lad just outside Chicago. When he landed in Saskatoon, he put on hockey skates and found that they weren't quite the same. As a result of his first session on skates, Beck cut his forehead to the tune of 13 stitches and it was a battle scar he carried through his part in the film.

Skating was a new experience, too, for Keir Dullea, who became a transformed character in *Last of the Big Guns*.

"This job would normally go to Robert Redford or Steve McQueen. But I sold myself to John Bassett one afternoon by guzzling beer, drawing gawddam's and an appropriate western slang. Maybe this free-wheeling, gun-toting dude will break me out of a typecast which has existed since *David and Lisa*," he said.

Donald Sutherland, who has played many starring roles, is the key in *Alien Thunder*, the Mountie who leads the pursuit of the Indian fugitive. He said he found it one of the hardest preparation jobs because the history had to be right. His constant companion was an RCMP officer, who was responsible for maintaining the authenticity. Donald was never arrested for impersonating an officer but there were many

nights on which Sutherland drove back to Saskatoon, in brown hat, red tunic, blue pants and high boots, all the traditional Mountie garb.

Sutherland built up quite a following with his anti-Vietnam war preaching in Saskatoon. His visit coincided with the showing of his film, *FTA*, at the Paramount theatre, and Donald showed up at least five nights a week for two weeks to talk about the *FTA* film and its philosophies and answer questions onstage. Many nights, he was there direct from shooting, and many nights there were late suppers.

Chief Dan George played a role in *Alien Thunder* but the picture really turned out to be a launching pad for young Indians to get their talents on screen.

The major discovery is Gordon Tootoosis, 31, striking at six-foot-four, possessor of leadership qualities, a partly rebellious nature like the man he portrayed, and a person with enough previous show business experience that he fit like a glove. Tootoosis was discovered on Saskatchewan's Poundmaker Reserve, where he had learned native dancing from his boyhood days.

Other Saskatchewan Indians will get credits on *Alien Thunder*, many others will be part of over-all scenes, and many had received employment in the building of the \$150,000 village, which, according to Sutherland "is the best set I've ever worked on."

All buildings have concrete foundations, are completely finished and completely furnished. The Duck Lake Village of the 1890s, the use of a vintage locomotive and train (moved all the way from Winnipeg), and the use of the RCMP Musical Ride in battle scenes against the Indians are three good reasons why *Alien Thunder* not only achieved authenticity but impressive publicity for each accomplishment.

Failing all else, Saskatchewan's one greatest memory of 1972 movie-making will be the village, which is being left behind and turned over to the provincial government as a natural historic site and museum.

But, hopefully, much more potential is ahead because Saskatchewan still has locations yet undiscovered by film.

The future may rest clearly with the new breed of writers like Pearson and Rose.

Allan King Ponders

BY LLOYD CHESLEY

When the rest of the world doubted that movies were being made in the land of igloos and dogsleds, one name was internationally known and respected: Allan King.

Forty-two year old King has been involved in film production since 1956. That was in his home town of Vancouver where he worked for the CBC in live TV, a public affairs show for which he did some filmed documentary segments.

He had also done some amateur film work, and he ran the Vancouver film society, showing the standard greats of Renoir, Vigo, the Russian classics. He had the opportunity to watch each film many times. "You can learn a lot from simple shot list transcriptions, about structure, editing, etc."

Also he watched the films of Robert Flaherty, whose constructed documentaries fascinated him especially for their feel of character as well as of time and place. These are the qualities of the documentary, the dramatic qualities, that appealed to him, as opposed to the essay style of other film-makers.

He spent from 1958 to 1967 in Europe, and it was here that he edited *Warrendale*, the film that brought him great acclaim.

It was the time of the growth of cinema verite, a style mostly accredited to Leacock and Pennebaker for their influential film, *Don't Look Back*. But King saw the growth of the form as international, simultaneously occurring in countries all over the world. Like any new form in art, he saw it as "many people answering a socially felt need," in this case a new quest for spontaneity and realism. His next film, *A Married Couple*, gained spectacular quantities of notice on this level and took the form into the area of controversy. But for the viewer in the theatre, it was a new closeness to people on the screen. "People got into more heated discussions about Billy and Antoinette, about who was right and wrong, than they usually do about the characters in a drama." For this reason, he was very satisfied with the effect of the film.

"In the strictest sense, the film is a form of fiction. It doesn't matter what was spontaneous or what was 'put on' for the camera, it's the final dramatic effect and sense of character." He feels himself a story-teller in the tradition

somewhat of Flaherty, who made films about real people not using actors in the professional sense, but had people in the area he was documenting play people like themselves and set up scenes for them. King is looser in how the action in front of the camera comes about, but the discrepancy between the "real" lives of the people he uses and the lives of the people they create for the camera is irrelevant.

"This is not an essay or news film. It is very subjective, shaped by the film-makers."

"People use art as an emotional hypothesis to test values." For this reason, one wants the art to appear as real as possible so identification is possible. But it can't be totally real, as in the case of a violent murder, for example, which would be too disturbing, and distracting from the moral conflict.

"People want some kind of protection from total reality, but how much and of what kind it is hard to define or measure."

In the case of his films, the audience's unfamiliarity with the verite style, which is a structured and controlled artistic form, makes it look realer and reach them. To his satisfaction, most people don't look on his products as films at all, which gives him great success as a dramatic story teller.

His most recent foray into this form has been finished for a year. It is called *Come On Children*. Over two years ago he screened some three to five hundred kids from the Toronto suburbs and chose five girls and five boys, age 14 to 20, to move into a farm and allow him to follow their social progress with his camera for ten weeks, after which the project would end.

Getting the money took a year, getting the shooting together took a year, and editing took a year.

They went onto a farm of 200 acres in Newcastle. The kids did little actual work on the farm, spending most of their time talking, playing and hanging out, which suited King fine, for it was their progress as a group that he was interested in. He had allowed them a full-fledged drop-out existence: no parents, no school, no nine-to-five job, no city. And he watched to see what would result. Would they get closer?

King considers every aspect of the documentary process equally important and strongly denies the "myth of editing." For him,

the choice of people as subjects is of great importance. He chooses them as an author may choose characters for a screenplay, both on the basis of what kind of individuals they are and how they will mix. Being young, the kids were a little shyer than other subjects he had used. He had to ban the TV. They watched so much that the film was in danger of becoming a film about watching television.

His cameraman on this film is Bill Brayne. He prefers to only use one cameraman on a documentary shoot to avoid a clash of styles and the possibility of them filming each other. The crew commuted, staying from morning to night, with rarely more than one sleeping over at any time. King keeps out of his cameraman's way, talking to him at the beginning or end of the day and leaving him alone while shooting. At the time of shooting most of King's work is involved in screening.

Screening involves a total of some sixty hours of film which will become a film of an hour and a half. First the junk has to be discarded. Then the scenes to be made are chosen and he gives them to his editor, Arla Saare and assistant, David Scott, to structure them. Then they discuss the scenes and they are re-worked and re-worked until done. It is unimportant to him if the chronology of the film matches the chronology of events, but he tries to be true to the real character of each subject as they are presented on the screen.

It could be one of his most pertinent efforts and best films, but the man hasn't been able to find distribution with over a year of search behind him. Our loss.

Like David Acomba, King has read Margaret Atwood and agrees with her analysis of Canadian content as basically dealing with "depressive themes of victimization. Stories of people suffering through." There is a "lack of heroes, little focus on aggression. If American films are characterized by violence and Swedish films by sensuality or sex, Canadian films have no violence or sex."

The thematic virtues of the country are in its civilized attitude. "Decency, people getting along, humane respect for people. The future of our world is one of large social organizations with complex and subtle human contracts." He feels our themes deal directly with these questions.

Like many a Canadian film-maker, he sees the best part of the industry as the government financial support, and the tax break available to investors. He is impressed by the volume of writing going on, which he hopes will lead to more and better projects. Combining this with "democratic themes in which ordinary people are important and there is a sense of realism and affection for real people," one could assess his attitude as optimistic.

But now there is too little money and it often goes to the wrong places. Canadians are forced to work with inadequate budgets. When they try for slickness in the American style they are trying to do in half the time with half the money what the Americans have long trained themselves to be expert at.

But "anti-Americanism, like any scapegoat, often reveals a sense of inadequacy." He doesn't mind their money being here since their films have a different character and are irrelevant in a discussion of a Canadian industry.

He looks forward to greater international distribution of Canadian films but this is "not achieved through imitation."

King sees the greatest market as television. He'd like to see Canadian films carried on national TV six months to a year after their theatrical distribution ends. This way they can reach larger audiences, and can validate larger, more workable budgets. It would be a combination of the CBC and CFDC. "The basic market for Canadian films is in Canada and it can be reached on the widest scale through television."

For King, documentary is beginning to force too much surrender of control. He is becoming more interested in drama.

His major project is a five or six, one-hour episode adaptation of W.O. Mitchell's *Who Has Seen The Wind* for TV. As we talked in his old house near the Riverdale Zoo, the typewriter kept up a steady clacking from upstairs as his wife worked on the second episode.

He is also interested in an essay-style, character-less documentary on poverty for TV. But he fears the institutionalized nature of the medium coupled with the will of the advertisers would never give him an honest say.

So one of the world's leading dramatic documentarists has switched to drama for the time being, and waits while a film a year old searches for distribution.

A Mari Usque Ad Mare . . .

David Acomba and another musical ride

By LLOYD CHESLEY



David Acomba and Assistant Janet



Actress Patti Oatman

Once the bastion of short films and documentaries, the Canadian film industry is branching out into wider and wider diversification. One of the most unique entries we can expect is a musical exercise in style called *Slipstream*.

It's no surprise that the basis of the film will be musical since it is being done by David Acomba. This twenty-eight year old Montrealese studied film at Northwestern University in Chicago and USC in the heart of downtown L.A. before he went into TV. And in TV he did some of the best rock shows that have been on. He worked for Chicago TV for a while before coming here. Then he did a show on

Mariposa, but that was on film and he felt tape was better for music in performance. He did the old Sunday Morning show with music segments that always seemed too good for noon on Sunday TV, and then went on to his bigger shows, Rock I and II, Fillmore (for NET), and the Anne Murray special, the only Canadian music special to be simul-cast on FM (it has been done a few times in New York and on the coast).

This detail of his TV music career should be noted in order to understand what kind of film to expect from this energy-filled young director. His interests are to be found in areas sadly neglected in many Canadian films.

Slipstream is a musical. Not a performance musical like a rock show or a song-and-dance story, but a musical of textures and moods.

There is a story. It is Acomba's story and he got clearance from the CFDC two years ago to write it. They also introduced him to Bill Fruet, with whom he wrote the screenplay. They would meet together and hash things out and Fruet would write the formal screenplay on his own. During filming, Fruet was making his own *Wedding in White*, so he couldn't be with Acomba. Still, the changes on location were slight, just the usual working out when a screenplay is tossed in front of the camera.

Still, the story is just the basis, Acomba has put the meat of the film into the images and the musical movement of the film. It is highly stylized, almost surreal. To get the look he wanted they went on location on the prairies of Alberta, in a town called Spring Coolie, near Lethbridge. He wanted the never-ending flatness of the prairies, and in fact the only vertical lines in the film are those of the farmhouse where the action takes place.

If the film has a European flavor for you, it is just what he wanted. His cameraman is Marc Champion, from Paris, who has been in Canada some years. To get a sensuous texture to the look of the film Acomba asked a lot of his cameraman. At the time he made his requests casually and was nicely satisfied to see them realized on film. Only later did he realize the amount of work Champion had to do to get those effects, and how hard and well he worked. Acomba never looked through the lens, happily

giving Champion a great deal of responsibility he feels he made the best use of.

Almost important is the music itself. There are two well-known songs, Eric Clapton's Layla and Van Morrison's Astral Weeks, but the rest is original and was written after filming to go with the film. Brian Aherne, with whom Acomba worked on the Rock shows, is in charge of the music and Alan Ray is arranging and writing the electronic segments. All the music is contemporary.

The film was shot in Todd AO, making it the rare exception (I can remember no other), a widescreen Canadian movie. Acomba has chosen lots of camera movement and judicious cutting to best handle the huge frame which imposes as many limitations as it offers possibilities.

There are only about ten people in the film, the leads being Luke Askew, Patti Oatman and Eli Rill. There was about a week's pre-rehearsal before filming.

The shots are planned on the location. At night, Acomba likes to get together with some of the people, put some music on the record player that he feels has the mood he is after (although he won't use that piece in the film) and talk over the mood and feel of what they will be after in the next day's shooting.

For him, movies are creating magic and the only way to judge how it is coming is if it feels good.

In a way he feels that young people have more energy than film-making requires. Shooting is intense, but editing is far more leisurely than what he is used to in TV. TV is more theatrical, everything must be done NOW, and the editing stage of film is too relaxed for the energy he likes to bring to his work. But film is more subtle and offers more possibilities in the amount of information he can communicate.

During editing, he transfers segments to video tape. This way he can go over it at home, and also give it to his musicians to go over at their home or studio in relaxed comfort.

The subject of the film he feels is typically Canadian in character. For if one sees the basic American story as a story of conquest and the basic English story as one of social behavior,

then the basic Canadian story is about the victim. He feels the fact that Canada is an enormous country filled with huge tracts of wild land is the key to the basic Canadian character. The story of the Canadian film is of a man coping with his environment, an individual rising above or dealing with his surroundings. The enormity of the land allows for much larger themes than he feels he has seen in Canadian films to date, so he went to the huge, flat prairies to express this idea. Canada's history of documentary also affects our film consciousness, so one ends up with an epic film filled with the honesty of a documentary film.

Acomba seems very happy with the aid the CFDC and especially Michael Spencer have given him. But he does not believe there is really a "Canadian Film Industry." He sees it as a private club where you may or may not get a chance to make your film. But it lacks the group feeling and inter-action and sharing of a real industry.

But really his only complaint was that after his crew went so far out on so many limbs for him and were so good and worked so hard, IATSE in Hollywood called and said 'no deals for nobody.' This type of American intervention has angered him at all American activity here, and with good reason, for who is a voice in Hollywood that it can tell Canadian film makers at any level of the production that they can't do what they want to do?

His centre of activity is Toronto. He sees that here is where the fight for Canadian identity is happening, not in Quebec where culture is defined, but in Toronto where it is undefined and more subtle.

But he only handles one project at a time, and then it is time for travel and discovery. Now he will complete *Slipstream* and help Cinepix handle advertising and distribution, for he feels a film can only be sold properly by someone who understands the soul of that film. Then we can expect him to disappear for a while until we see his name on some more Rock TV shows and more movies.

In the meantime, *Slipstream*, an interesting and unique film to watch out for, will hopefully be out in early March.

THE BEITMANN ARCHIVE



Hi, there! I'm Tom Edison, the friendly but eccentric inventor. I'd like to talk to you for a few minutes about the magical qualities of SOUND.

You know, ever since I got to fooling around with these funny glass bubbles with curly little wires inside them, it's come over me that there's little voices down in there just waiting to be heard. Just crying out!

I got this scheme, see, where I put them on this wheel, flat like, that's going around maybe 78 revolutions

per minute, and this little bamboo needle rubs against them and WHOOPEE, we got noises!

If the goldarn things would just stop burning out on me!

But just stick with me. After all, who brought you electric light on those little wax cylinders?

If old Tom dropped in on Quinn Labs, he'd find we have one floor for sound and three floors for light and motion. That way, there's no confusion.

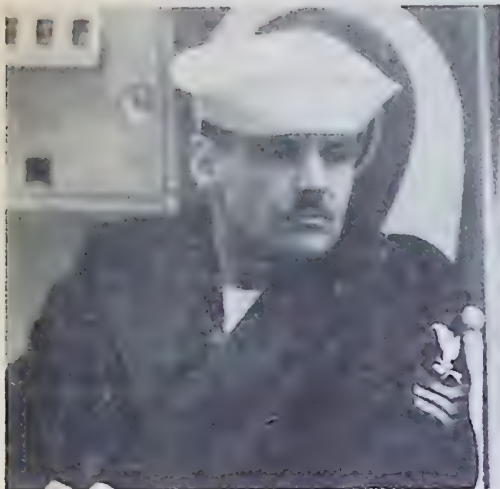
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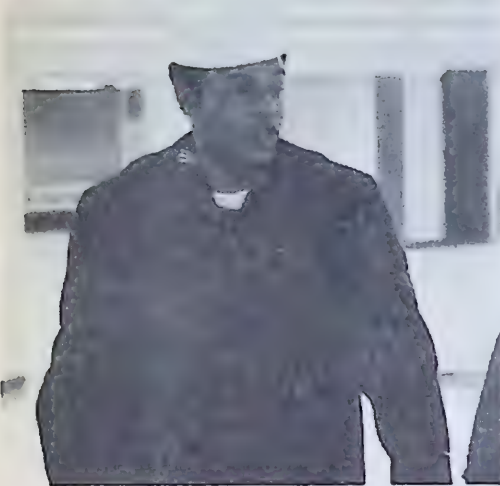
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Feature Production in Canada Today: A Mari Usque Ad Mare.

The American Invasion, Part II: The Last Detail



Jack Nicolson during a break



Co-Star Otis Young



Cinematographer Michael Chapman

If you want winter early, and you need a city to resemble the U.S. northeast seaboard, where do you go? Toronto, naturally, and that is where producer Gerald Ayres brought his company for *The Last Detail*, a Columbia picture shot during November and December. Ayres' Acrobat Films is producing with Columbia Pictures distributing. Starring is

Jack Nicolson, with co-stars Otis Young and Randy Quaid.

Director is Hal Ashby. Tom Overton is sound man and Michael Chapman is Director of Photography.

Chapman is shooting his first film as cinematographer. He was formerly operator for Gordon Willis (who was shooting *The Paper Chase* in Toronto at the same time!)

The story concerns two veteran sailors escorting a young recruit to Portsmouth naval prison. Nicolson and Young portray the veterans and Randy Quaid the recruit. On the way they decide to show him what a good time is to a sailor.

The shooting schedule called for forty-seven locations in and around Toronto, including Union Station (where the "Men-Hommes" sign was changed to read only "Men"), High Park, Trenton Air Force Base, buses, a train, and Camp Borden, Barrie.

Toronto was chosen as the production site because of the early winter, diversity of locations, talent pool — the film calls for 50 bit parts, all but a few assigned to Canadians — and production facilities.

Actually the film was in preparation for some time, says producer Gerry Ayres. As former creative Vice President for Columbia Pictures ("It was like Vichy — I was the apologist for unpopular opinions.") Ayres found the script. "Otto Preminger read it but his bid was lower than ours. Mike Nicols was set to direct last year and we wrote it for Jack. But other commitments came up so Nicols was out. Jack and Hal were working on another project which fell through, so Hal was chosen director."

Ashby liked the script because of the human relations it explored and because of the humour. It was written by Robert Towne, who will get his first public writing credit on this film. Formerly a script doctor, he also wrote the final drafts of *Bonnie and Clyde* and *The Godfather*.

Soundman Tom Overton should have been filming *The Iceman Cometh* for John Frankenheimer. He has recorded all of the latter's films, but will work only on location, not in a theatre where *Iceman* is being filmed. "Besides," he says, "I like these boys. I like the way they work." He was referring to BBS Productions, which he has also worked for on most of their films.

Co-star Otis Young, forty but appearing to be about thirty, feels that this film is exceptionally important to him. He was the first black stage manager on Broadway and was discovered for Television while in a play in Hollywood.

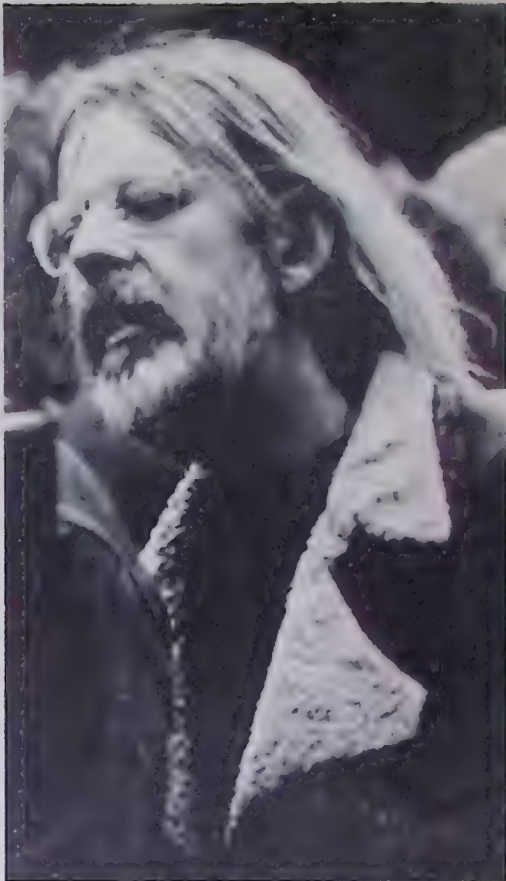
This led to a co-starring role in *The Outcasts*, with Don Murray. But the series didn't work out. "I played a ballsy guy on the screen but they expected me to shuffle along like all the other niggers offscreen. It was ridiculous. Then I got to be known as 'difficult'. That's when you ask for too much money. I've been offered *Shaft* and all that other shit, always I was the first, but I wouldn't take them. I was really, blacklisted, until Jack told me about this part.

It's so good I may win an Academy Award."

The young recruit is played by Randy Quaid, "the guy who took the girl swimming" in *The Last Picture Show*. That movie is very much in the past, though, for this is Quaid's sixth since then.

And then there is a marvellously co-operative actor and artist whom everyone calls "Jack". It's Nicolson of course, an actor who submerges himself in a role to such an extent that he will do interviews before and after shooting, never during.

And who ran a mile around Queen's Park in downtown Toronto every evening after shooting was completed.



Director Hal Ashby surveys the scene.



Sound man Tom Overton



Jack Nicolson and actor Randy Quaid catch up on their reading.

Coming Next Month: Part II

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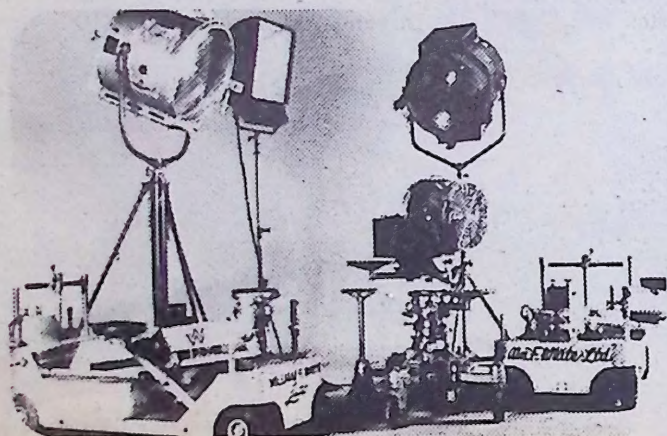
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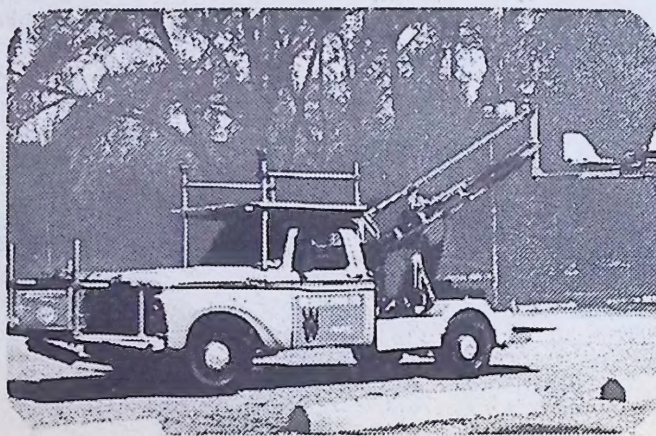
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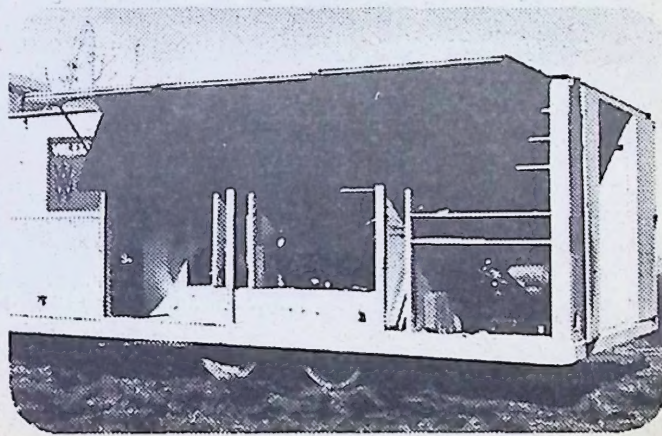
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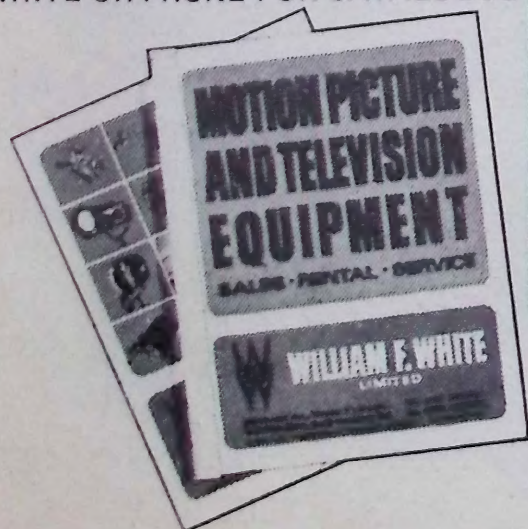
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International Scenes

The Godfather has become the highest grossing picture in history. \$81.5 million has been earned, \$5.3 million in Canada and the rest in the U.S. Gone With The Wind was the previous leader at \$77.03 million . . . The Godfather and Diamonds Are Forever registered the highest grosses for 1972 in British theatres. Bedknobs and Broomsticks and Fiddler on the Roof were in third place . . .

Critics' Awards for 1972: New York Film Critics: Lawrence Olivier, Best Actor for Sleuth. Ingmar Bergman Best Director and his film Cries and Whispers Best Picture. Best Actress Liv Ullman for The Emigrants and Cries and Whispers. Robert Duvall, Best Supporting Actor for The Godfather. Jeannie Berlin, Best Supporting Actress for The Heartbreak Kid. Best Screenplay, Ingmar Bergman for Cries and Whispers . . . National Society of Film Critics: Luis Bunuel Best Director and his film, The Discreet Charm of the Bourgeoisie Best Picture. Best Actor, Al Pacino for The Godfather. Best Actress, Cicely Tyson for Sounder. Best Supporting Actor Joel Grey for Cabaret and Eddie Albert for The Heartbreak Kid. Best Supporting Actress Jeannie Berlin for The Heartbreak Kid. Best Screenplay, Bergman for Cries and Whispers . . . The Godfather is still expected to sweep the Academy Awards . . . Ballotting is now on for the annual Photoplay Awards . . .

U.S. attendance and box-office receipts have risen by 16.5 per cent and 20.1 per cent respectively in the first eight months of 1972 . . . Britain forecasts better times for the cinema industry, but not until 1975.

Peter Snell has been appointed managing director of British Lion. At 32, he is the youngest in the company's history . . . Princess Grace and Prince Rainier received Variety Patron Life Group membership silver cards at the annual ball in Leeds, England . . .

Cinerama Releasing has terminated distribution merger talks with Allied Artists. No reason was given . . .

Carl W. Stalling passed away recently. He was 84. He created the music for the earliest Mickey Mouse cartoons and devised the Silly Symphonies. From 1936-1958 he worked at Warners, the sole composer for animated cartoons in the company.

Technical info: Deluxe General has developed a computerized system for absolute color processing. An operation previously requiring 10 minutes per strip can now be done

in a matter of seconds . . . Trans-International Films has developed a totally automated system for TV presentation of movies over the antenna system of hotels. No special wiring is necessary; activation occurs when the guest calls the switchboard to request one of up to twenty-three movies. A hotel with only 100 rooms can install the service cheaply enough to merit its use.

Changes: The Motion Picture Daily and Motion Picture Herald have become the QP Herald, a Time-Magazine weekly expanded to cover the entertainment industry completely.

National Association of Concessionaires report the appointment of Clifford D. Lorbeck as assistant to the President Harold F. Chesler . . . Hartwell T. Sweeney has been named Program Chairman for the Society of Motion Picture and Television Engineers' 113th Semi-annual Technical Conference to be held April 8-13 at the Hyatt Regency O'Hare Hotel in Chicago. The two-day special subject symposium, to be chaired by George Tresselt, will discuss "Video Cartridge, Cassette and Disc Player Systems-Packaged Programming." . . .

The Mid-West Film Conference, to be held Jan. 26-28 at the Orrington Hotel, Evanston, Illinois, will feature NFB animator Ryan Larkin and Lyle Cruickshank of the NFB. Premise of the conference is creative use of film in education . . .

Jack Warner donated \$250,000 to build the film theatre for the American Film Institute in the John F. Kennedy Centre for the Performing Arts in Washington . . . And the AFI presented a tribute to the screenwriter at the Los Angeles Country Museum last month. There seems to be a new trend developing to honor the screenwriters' achievements and contributions . . . And the Institute is publishing a guide to college film and TV courses in early 1973.

Casting: Goldie Hawn in The Sugarland Express for Universal; also in pic are Michael Sacks and Ben Johnson. Anthony Quinn in The Don is Dead for Universal. Joanne Woodward in The Last of the Snow Queen for Columbia. Mia Farrow will play Daisy in Paramount's The Great Gatsby. Elizabeth Taylor in Ash Wednesday for Paramount. James Mason joins Paul Newman and Dominique Sanda in The Mackintosh Man for Warners.

Burt Reynolds in the Domino Clip for Warners. Bob Dylan in Billy The Kid and Pat Garrett for MGM.

BOOKS ON FILM IN TRIBUTE TO ADOLF ZUKOR, A LITERARY GUIDE TO THE MOGULS

It is hard to believe that the film industry is by now several generations old, but what more graphic symbol to bring that fact to our attention than the 100th birthday of Adolf Zukor? Zukor, instrumental in the formation of Paramount and Famous Players, should be as much of a relic as the hand-cranked camera. Yet he still has an office at Paramount, and the same secretary as he had forty years ago! Who says Hollywood is dead?

Of course the office, like the dinner in his honor, is merely a tribute. His times, methods and ideas have passed. The tycoons are a part of Hollywood history, even the ones like Jack Warner who are still active. So, as the Hollywood Golden Age fades into memory, it becomes time for books about the industry and the men who founded it and nurtured it through its growing years, the movie moguls.

Four books about the studio heads have been issued in paperback, and for the most part they offer fascinating glimpses of the Hollywood that was. Unfortunately only two offer any insight.

The Movie Moguls, by Philip French
Pelican, \$1.50

Philip French is a journalist, BBC producer, and a member of the British Film Institute's Production Board for experimental filmmaking. He calls his book "An Informal History of the Hollywood Tycoons" but he really means an informal sociological study. The book's strength lies in his viewpoint, which is that Hollywood was created by a group of penniless immigrants attracted to a new industry with unknown potential. Predominantly Jewish, lacking in education but not without a natural artistic sense, they came to America, dabbled in jewelry, furs, and other usual businesses.

As people flocked to their nickelodeons they saw a new, possibly even the last, mass industry of the century. And they acted. With a combination of survival of the fittest, a willingness to gamble, and a sense of the flamboyant, they built the industry.

What was their greatest strength was forgotten, however, and by the late thirties they were conservative to the point of causing real hurt to people. The culmination was the Investigations of the late forties and the Hollywood Blacklist, an exercise in incredible



Jack Warner, one of the last active moguls, on the set of his independent production, 1976.

hypocrisy.

But what French is saying is that, given their origins, which they fled, and their success, patriotism, conservatism and silliness was bound to result. More important is what happened in the overall picture: a mass entertainment so powerful that no one really knew its effect.

The Moguls, by Norman W. Zierold
Avon, \$1.50

Zierold takes no such overall view; he takes no view at all. This book is mainly a collection of anecdotes, some clichéd and some new.

He divides the "Power Princes" into companies and chapters, but becomes bogged down because there is no central exposition of the development of the whole industry. We never understand where everyone fits into the whole puzzle. And it is a puzzle: Louis Mayer had one son-in-law, David Selznick, working for MGM But to prevent rivalry he helped Zanuck finance Fox's merger with Twentieth Century, so his other son-in-law could work there.

Zierold never sorts out the Famous Players-Lasky-Loew-MGM-Paramount mess, and so on. The reader is left with a few Goldwynisms, several portraits of Louis B. Mayer using all his

CANADIAN BOX OFFICE STATISTICS

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS
Astral	Rentadick	Toronto	Capitol (822)	11 days	5,200
Cinepix	Wedding in White	Toronto Hamilton Ottawa	International (597) Jackson Square No. 2 (424) Capitol Sq. No. 1 (499)	9 wks 4 wks 5 wks	50,000 13,000 24,000
Bellevue	Snowball Express	Toronto Hamilton Ottawa Sudbury Halifax Montreal Winnipeg Calgary Edmonton Vancouver	Multiple Cinema (589) Place de Ville (1228) Empire (1229) Paramount (1166) Multiple North Star 1 (689) Chinook (718) Brentwood (626) Capilano (870) Multiple	1 wk 1 wk 1 wk 1 wk 1 wk 1 wk 1 wk 1 wk 1 wk 1 wk	75,000 12,000 13,200 7,000 10,000 20,000 16,000 11,500 10,000 16,000 30,000
Columbia	Young Winston Valachi Papers Butterflies Are Free Oliver	Toronto Montreal Winnipeg Toronto	Fairlawn (1164) Lowes (2056) Garrett No. 1 (618) Multiple	13 wks 8 wks 15 wks 2 wks	120,000 130,000 104,000 30,000
MGM	Great Waltz Travels With My Aunt	Toronto Winnipeg Ottawa Hamilton Toronto Montreal	Glendale (704) Grant Park (742) Nelson (799) Century (705) Uptown No. 3 (408) Yorkdale Cinema (464) Westmount (700)	8 wks 11 days 11 days 11 days 11 days 11 days 11 days	88,935 13,706 16,794 12,655 21,336 20,323 11,662
National Gen.	Judge Roy Bean The Getaway	Toronto Toronto Vancouver Montreal London Edmonton Hamilton Toronto Ottawa	Uptown No. 1 (949) Yonge (1639) Capitol (1394) Capitol (2378) Capitol (1140) Paramount (1429) Jackson Sq. No. 2 (424) Towne (693) Little Elgin (410)	11 days 11 days 11 days 11 days 11 days 11 days 11 days 11 days 11 days	27,000 60,032 36,278 36,985 22,933 31,123 19,646 21,102 12,699
Paramount	Lady Sings the Blues	Toronto Vancouver	Uptown No. 1 Skyline, Yorkdale Multiple Downtown (696) Multiple	5 wks 11 days 4 wks 11 days	96,800 52,400 38,900 14,200
Twentieth Century-Fox	Poseidon Adventure Sounder	Toronto Montreal Vancouver Toronto	Carlton (2186) Palace (2043) Orpheum (2872) Hollywood N. (696)	11 days 11 days 11 days 13 wks	122,036 66,862 80,705 146,362
United Artists	Man of La Mancha Fellini's Roma The Mechanic	Toronto Montreal Vancouver Toronto Vancouver Montreal Vancouver Calgary Winnipeg	University (1382) Place du Canada (815) Park (680) York No. 2 (462) Varsity (499) Dauphin (687) Coronet (764) Grand No. 2 (705) Odeon (1104)	3 wks 3 wks 3 wks 2 wks 2 wks 2 wks 1 wk 1 wk 1 wk	75,000 36,000 27,000 16,500 17,000 14,200 19,000 9,200 11,000
Universal	Pete 'N Tillie	Toronto Windsor Vancouver Edmonton Winnipeg	Hyland No. 2 (555) Hyland No. 1 (800) Vanity (940) Vogue (1234) Odeon (1124) Garrett No. 2 (810)	1 wk 4 days 11 days 11 days 11 days 11 days	15,708 20,180 14,867 14,580 15,856 12,964
Warner Bros.	Jeremiah Johnson Deliverance Emigrants	Toronto Toronto Hamilton Vancouver Winnipeg Toronto	Uptown No. 2 (605) Hollywood S. (917) Jackson Sq. No. 1 Downtown (696) Polo Park (406) International (597)	1 wk 13 wks 11 days 11 days 11 days 11 days	15,400 158,730 15,782 27,848 10,777 11,200

arts to get results from people, and stories that remain unconnected and lacking in context.

Selznick, by Bob Thomas
Pocket Books, \$1.25

Thomas has long been the Hollywood biographer, and this book about David O. Selznick follows two similar ones on Irving Thalberg and Harry Cohn. We have, says Thomas, a Trilogy. The description is far too pretentious.

This book is only a superficial list of events in Selznick's life. We see the boy David — Thomas always calls him David — decide, by writing out the entire alphabet what his middle initial should be. Selznick's greatest work was Gone With the Wind, but all we are given is a chronological list of certain facts about the production.

What we want is to find out what made Selznick tick. Revenge for the treatment given to his father? Egomania from his experience as a teenage producer? And what are we to deduce, in the light of today's pre-occupation with the director as the creative force, from Selznick's obvious role as producer, director, designer, etc. Thomas offers nothing to further our speculation. The book is as much of a piece

of the past as Selznick's selling a star's contract.

Don't Say Yes Until I Finish Talking
A Biography of Darryl F. Zanuck,
by Mel Gussow. Pocket Books, \$1.25

This is the type of biography we are looking for. All the facts there, all the events are covered, and enough of the names are named. But there is more. Not only is Gussow the best writer of the four, he also has something to say himself, about Zanuck, the pictures, and the industry.

We learn not only the extent of Zanuck's participation in each film — extensive: he wrote, edited, chose personnel, and even directed — but also that Zanuck was a true producer. Able to assess a film or a studio, re-organize it if necessary, and know its strengths and weaknesses immediately.

He was called one of the greatest editors in the business, and he could gamble on subject matter or people better than the rest. Gussow takes this information a step further, and tries to help explain Zanuck's personality and his life. He has help, of course, because Zanuck talked to him often, but he has taken his raw material and produced a true portrait, not just a sketch.

Digest Casting

DIGEST MOVIE

QUIZ NO. 3

Amalgamated Artists Vancouver, B.C.

Alex McCallum of Amalgamated Artists Casting Agency has been appointed as casting director of an upcoming feature film to be shot in B.C. in the late part of 1973. He requires pictures and resumes from boys between the ages of 11 and 13 years, and girls between the ages of 3 and 12 years. ACTRA members preferred if possible, but non ACTRA members are invited to send pictures and resumes as well. Please mail to Amalgamated Artists Casting Agency, c/o The Arts Club, 1181 Seymour St., Vancouver 2, B.C.

Hamel Theatre Productions Toronto

Urgently needs 3 actors and 3 actresses. Play on "Box office sharings." Four plays are scheduled for the rest of '72 and '73. Resumes to P.O. Box 224, Station J, Toronto 6.

Hobel-Leiterman Toronto

Opening for an experienced neg cutter. Write to Hobel-Leiterman, 573 Church St., Toronto or call (416) 920-3495.

Huron County Playhouse Grand Bend, Ont.

Actors, actresses, technicians needed for school tour with children's theatre in London, Ont. area. Send resume and pics to Playhouse, Grand Bend, Ont.

New Century Theatre Saskatoon

Twenty-fifth street house—NCT is looking for the following: theatre technician, music composer, actresses, actors, dancers and designers. Mostly looking for versatile people who can fill several bills. "Some of the above positions will be paid, some will be nonpaid, but all of them will be geared towards individual artistic development and the growth of original theatre in Saskatchewan. Apply to twenty-fifth street house, New Century Theatre, 202-102 2nd Ave. N., Saskatoon, Sask.

Postal-Tele-Science Productions Port Perry, Ontario

Needs actors (male and female) for feature The Off Note, produced by Steve J. Postal and Julius Postal, to be directed by Steve Postal and starring Danielle Ouimet, John Hamelin and Laddie Dennis. Shooting will be in Toronto, Lindsay and Ottawa and will begin 2nd week of February, for 7 weeks. Should be ACTRA or at least eligible. Send photos and resumes to Box 677, Port Perry, Ontario.

Also:
Need imaginative, experienced 35mm editor for 5 upcoming features. Write Postal-Tele-Science Productions, Steve Postal, Box 677, Port Perry, Ontario.

Also:
Looking for original film scripts, in ready-to-shoot condition for production in 35mm in Canada and the United States. Only stipulation is that there be a minimum of talk and maximum of fascinating locations.

University of Windsor Windsor

School of Dramatic Art requires scenic designer Ph.D. or M.F.A. degree required with both academic and professional experience to design University productions and teach undergraduate students. Salary is negotiable. Effective Jan. 1, 1973. Apply to Director of the School of Dramatic Art, University Windsor, Windsor, Ontario (519) 253-4232 Ext. 249.

Are you looking for actors, technicians, teachers? We will provide a listing in this column free. Just send information to Casting, Canadian Film Digest, 175 Bloor St. East, Toronto 5. ANY personnel not only movie people, are eligible.

1. What silent star had one blue eye and one brown eye?
2. What famous duet sang Let's Call the Whole Thing Off? In what movie?
3. Walter Brennan won an Oscar as Judge Roy Bean in what movie?
4. Who played Liberty Valance in John Ford's The Man Who Shot Liberty Valance?
5. Identify the following Gable movie: Alma Harding asks newsreel cameraman Chris Hunter and Bill Dennis to help find her brother, who is missing in South America. Hunter films the rescue, becomes famous, and wins Alma. With Myrna Loy and Walter Pidgeon.
6. Jackie Gleason made this silent screen star (Foolish Wives, Broken Barriers) famous again. What was her name?
7. What was Edward G. Robinson's name in Little Caesar?
8. What was the title of the first remake of The Maltese Falcon?
9. In the 1948 Oscars Buttons and Bows won best song. What movie was it from?
10. Spangler A. Brugh changed his name when he entered the movies. His reel name was

Answers:

1. Colleen Moore. 2. Fred Astair and Ginger Rogers in Shall We Dance, 1936. 3. The Westerner. 4. Lee Marvin. 5. Too Hot to Handle. 6. The ever-popular Mae Busch. 7. Rico Bandello. 8. Satan Met a Lady. 9. The Paleface. 10. Robert Taylor.

Disada Productions Montreal, Quebec

Disada Productions is looking for a male lead for an upcoming film to be shot in Spring 1973. The role calls for an Indian boy between the ages of 14 and 18 to portray a 16-year-old youth. Send pictures and resumes to Peter Adamakos, Disada Productions, 232 St. Jacques Ouest, Montreal 126, Quebec.

National Film Board Montreal

Planning low budget one hour dramas for TV and one and a half hour dramas for features. Looking for original film scripts or outlines. Please submit same to Rosemary Chapley, Studio Eight, National Film Board, P.O. Box 6100, Montreal 101, P.Q.

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THE GETAWAY



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